IFAR reports

Volume 6 Number 1
January/February 1985

Formerly the *Stolen Art Alert* and *Art Research News*

Stolen Art Alert

IFAR Profile: Edwin L. Weisl, Jr.

St. Paul Reveals His True Age

William Harnett, Still Life--Five Dollar Bill, no. 3

St. Paul Reveals His True Age

IFAR Reports
incorporating *Stolen Art Alert*
and *Art Research News*
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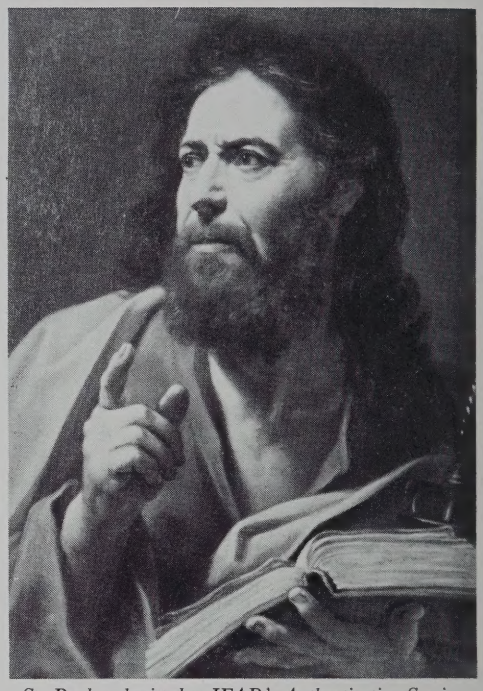
A painting representing *St. Paul,* and examined by IFAR recently, is part of a collection of art located in an old inn in New Jersey. The new owners of the inn "inherited" this collection when they purchased the building a few years ago. The work apparently has been hanging in the inn since the 1920s. Recognizing the painting's quality, the two innkeepers took it to a major university museum for examination by its director, a noted scholar of European painting. After looking at the work, the director felt that it bore a resemblance to works by the French 17th-century artist, Philippe de Champaigne and encouraged the owners to contact one of the foremost experts on French painting, Mr. Pierre Rosenberg of the Louvre. In a letter to the owners, Mr. Rosenberg expressed interest in the painting but stated that a definitive determination could not be made without his seeing the painting firsthand. The work is an oil on canvas and measures 63.5 x 48.3 centimeters (25 x 19 inches).

The owners of *St. Paul* turned to IFAR's Authentication Service for a thorough stylistic examination of the painting to determine whether an attribution to Philippe de Champaigne was possible. It was IFAR's decision to conduct a complete technical examination and seek the opinion of another scholar. Two experts were contacted: an experienced conservator who performed a technical examination of *St. Paul* and an art historian known for his expertise on Philippe de Champaigne. In the course of the examination it also became necessary to consult a third expert—in this case an authority on French costume.

The art historian was the first of the three to examine the painting directly, and he felt confident that it was not by Philippe. He stated that "the modelling and the application of paint on the painting are too robust for a smaller work by Philippe and that the touch is not nearly tight enough." He further noted that "the facial features are too rugged, the eyes do not conform to Philippe's general type, and the play of light and shade is too broadly presented." Moreover, he observed that the fabric of the canvas, although of medium-fine grain, is much more coarsely woven than that used by Philippe.

The expert's opinion was particularly relevant after x-rays were taken during a laboratory examination by the conservator. It was the conservator who discovered beneath the powerful portrait of the saint a completely different composition—one that depicted two male figures, in what appeared to be 18th-century dress, in an interior. One of the figures is shown seated at a table, while the other stands behind him to the viewer's right.



St. Paul, submitted to IFAR's Authentication Service for examination, had been attributed to the French 17th-century artist, Philippe de Champaigne

They appear to be in front of a draped window at left, and in the background what may be a column is positioned between the two figures. The men appear to be wearing ruffled shirt fronts and cuffs, and long waistcoats. The composition is painted horizontally on the canvas, while the *St. Paul* is vertical. The x-rays also show a pentimento of St. Paul's gesturing hand. The index finger now points upward but was originally curved toward the thumb.

In an effort to establish the period of the clothing worn by the figures in the underpainting, a costume expert was consulted. After carefully examining the x-rays, he stated emphatically that "both figures are dressed from hair to stocking in 18th-century dress." He pointed out that the seated figure, who works at a table with books, papers, and what may be a candle, is clothed in a dressing gown. As the more informally dressed of the two, he wears a chemise, which is ruffled at the neck and sleeves, and is open at the collar. Over this he wears a vest. It is apparent from his visible left leg that he wears briches to the knee and hose from there down. He does not wear a wig but is shown with his natural hair and sports a high, plucked forehead, which was the fashion in Europe during the mid-18th century.

The expert points out that the seated figure is in a state of "undress," which is the way one might receive a guest at home. This type of "undress" was not a fashionable way to be painted in the 17th century, and he stated that he "cannot think of one portrait of a 17th-century man in a dressing gown." He adds that life in the 18th century was more relaxed and not as formal as in Philippe de Champaigne's day.

The standing figure at right is probably a man-servant. It was not uncommon for artists to have painted gentlemen and servants in this configuration in the 18th century. The servant wears a powdered wig similar to others that the curator found in his research. The servant's wig, his coat with buttons down the front, his vest and his chemise resemble those worn in the well-known portrait of *Martin Folkes, Esq.*, in a print by the English 18th-century artist William Hogarth. As noted by the expert, this costume and wig style were common throughout Europe and England in the mid-18th century.

It is his opinion that the underpainting must have been executed before 1761, at which time the wig fashions changed to a more upswept style. From his knowledge of the history of costume, the expert believes that the two figures most likely date to a period between 1740 and 1755-60.

IFAR concluded from the evidence presented by the art historian, the conservator, and the costume expert that the painting of *St. Paul* is not by Philippe de Champaigne, and that it does not date from the 17th century. The x-rays show two male figures wearing hair and costume styles similar to those worn in England and Europe nearly one hundred years after the death of Philippe. The conservator estimates, after examining the surface of the painting with a binocular microscope, ultraviolet and infrared light, that the outer painting of *St. Paul* dates to not more than 50 years after the execution of the original underpainting, placing the date of *St. Paul* within the mid-to-late 18th century. The question of attribution has not yet been resolved, although it has been suggested that the work could be Italian or by someone working in a retardataire Italian style. In a letter to IFAR, Mr. Rosenberg has promised that he will look at the painting when next in New York, and a definitive attribution, if that is possible, will have to be deferred until that time.

Virgilia Heimsath Pancoast

X-rays reveal the existence of an earlier composition painted horizontally on the canvas depicting two male figures in 18th-century dress

X-rays show a pentimento of the index finger of St. Paul's gesturing hand, which originally curved towards the thumb

IFAR Profile: Edwin L. Weisl, Jr.

Edwin L. Weisl, Jr. became president of IFAR in November 1977, at a time when IFAR was at a crucial stage of its growth. Under a two-year grant from the Jerome Foundation, a study on the problem of art theft had just been completed, but the Board had not decided upon the next step. The idea of publishing information on stolen art was controversial, especially in museum circles. Some professionals felt making this information public was a compromise to their institution's security; others found it an embarrassment upon which trustees and potential donors would look askance. The strongest opponents simply thought that to announce a theft would encourage more thefts.

IFAR had taken a neutral position in this controversy. By creating the Art Theft Archive, it hoped to provide a source of documentation to which one could turn to find out about the legal status of a work of art, without taking an active role in disseminating information whose publicity might have adverse effects.

Ed Weisl felt strongly that IFAR should publish the information it collected, and he convinced the Board to adopt his view. In early 1978, the staff began compiling its first stolen art publication, a catalogue of all the records it had collected in the previous year—the *Index of Stolen Art/1977.* The publication, released in 1978, sold poorly, and was not continued.

Ed Weisl felt that the *Index* had not been enough. If the art world needed information on stolen art, this information had to be available on a timely basis. He proposed to escalate the publication schedule to a monthly basis. In 1979, *Stolen Art Alert's* precursor, *Art Theft Archive Newsletter,* began to appear. The publication has just completed its sixth year, during which time it has helped many owners recover property, and has also become a forum for the expression of views on the ways and means to protect and secure artistic resources.

IFAR's authentication service was at a similar crossroads. Before Ed Weisl's tenure, the organization's firm policy had been to conduct the examination of works of art strictly as a private matter between IFAR and its clients. Reports issued could not be made public by either party. And as a matter of policy, the names of the experts whose opinions had been sought in the examination were not published in the reports. IFAR's rationale was to protect from liability scholars who, without the protection of anonymity, might not be willing to speak their minds. But this policy of confidentiality had been criticized in several situations where disclosure of the examination results was important to the future of the objects concerned.

Ed Weisl saw clearly the need for IFAR to take a less conservative position, to abandon caution in favor of responsible open declaration. The condition that reports on IFAR examinations be kept confidential was immediately abandoned, and the organization gradually endorsed a policy to name, whenever possible, the experts involved in the preparation of an authentication report. IFAR also dropped, at this time, its policy never to consult art dealers as experts. The result has been the expansion of IFAR's role as a center for monitoring, publishing, and discouraging the circulation of forgeries.

Educated at Yale and trained as a lawyer at Columbia Law School, Ed Weisl's first interest has always been the history of art. In the areas of his interest, his knowledge rivals that of many scholars. An active collector of Italian primitives, Ed Weisl prides himself on his connoisseurship. A former Assistant Attorney General of the United States and Administrator of Parks, Recreation, and Cultural Affairs of the City of New York, he has also had an active political career. He is a wide reader and a formidable intellectual opponent in any argument. Impetuous by nature, he is also penetrating in his opinions and decisive in action. His personality has had a great influence on the organization whose goals many have come to support. His term as President, which ended in November 1984, has set the stage, we may hope, for another period of growth.

B.B.

New Tax Regulations Issued

A letter from Representative Cardiss Collins explains the new regulations under the IRS code concerning tax-exempt gifts of items valued at $5000 or more to non-profit institutions. Readers may obtain copies of the regulations by sending a stamped, self-addressed envelope to IFAR.

January 4, 1985

Dear Friend:

Enclosed are the long-awaited regulations prepared by the IRS regarding the new appraisal processes as applied to charitable contributions of items valued at $5,000 or more.

This includes donations of tangible property such as paintings, photographs, sculptures, lithographs, stamps, books, coins, gems, land or buildings, as well as publicly and nonpublicly traded stocks which are given to museums, colleges and universities, libraries and other non-profit institutions.

Unfortunately, some of the pressing questions which arose with the signing of the Tax Reform Act of 1984 last summer have not been adequately resolved. I am amazed at the inadequate definition of what constitutes a "qualified" appraiser. The first criteria is listed as: "The individual holds himself or herself out to the public as an appraiser."

According to Ms. Beverly Baughman, the IRS attorney who drafted these regulations, "The purpose of our definition is that if the appraiser makes the statement [of being an appraiser], we can go after him [or her] for a false statement" if they are not "qualified." Yet the basis for being "qualified" remains nebulous. About the lack of an adequate definition for a "qualified" appraiser, Ms. Baughman added, "There was no way we could do it. There were no general qualifications we could give." Thus, the problem we have posed since last June—both before the IRS and the Treasury on numerous occasions—remains: What constitutes a *qualified* appraiser?

As Chairwoman of the House Government Activities and Transportation Subcommittee, I have also voiced concern over the apparent conflict in the sliding fee scale arrangement which appeared to permit a loophole for the Art Dealers Association of America (ADAA). The ADAA maintained that its members should be allowed to continue their current practices. The ADAA bills its clients for appraisals as an association, rather than for the services of the individual appraiser, who must now sign the appraisal statement, vouching for its authenticity. On the initial reading of the regulations, we do find that this problem has been reconsidered by the Treasury and the IRS. However, greater clarity may be needed.

The regulations (p. 50659) discuss appraisal fees and note that "This provision does not apply in *certain circumstances* to appraisal fees paid to a generally recognized association that regulates appraisers."

The only exceptions to the ban on sliding scale fees appear to be those associations "not organized for profit and [in which] no part of the net earnings of the association inures to the benefit of *any* private shareholder or individual." The second exception is that the appraiser "does not receive compensation from the association or any other persons for making the appraisal." And, thirdly, "the fee arrangement is not based in whole or in part on the amount of the appraised value of the donated property."

Thus, is the ADAA required to follow the guidelines banning sliding fee scales by virtue of the fact that it regulates only art dealers rather than specifically appraisers as stated in the statute?

Under the IRS guidelines, no appraisals may be submitted solely by an association, as has been the case by the ADAA, but by an individual, who signs the statement. In a submission to this subcommittee following our hearing in August 1983, the ADAA noted at the bottom of various appraisals that "the ADAA cannot warrant the accuracy of any information contained herein." The proposed regulations need to address this issue specifically since it would appear an appraiser must bear full legal liability for the accuracy of information contained in an appraisal.

For each contribution that a donee institution receives and accepts, it must keep on file a receipt listing the name of the donor; the date and location of the contribution; and a description of the property in sufficient detail, including the appraised value of the item. The taxpayer-donor shall also maintain a written record of such donations, the regulations stipulate.

The appraisal may not be made more than 60 days prior to the contribution of the item. An appraisal is not needed if the "property is donated within two months of the date of acquisition and *its appraised value does not exceed the acquisition price.*"

An appraiser must include the manner in which the item was acquired (purchase, gift, bequest, exchange); the approximate date of the transaction; and the cost or other basis for the property value at that time.

Appraisers must include their address and taxpayer identification number (Social Security number); whether the appraiser is a member of a partnership or an independent contractor; and general qualifications ascribed to the appraisal professions (i.e. education, experience, practical background, professional associations). Any appraiser who fraudulently overstates the value of the property may be subject to civil penalties under section 6701 of the tax code.

According to these regulations, the individual who signs the appraisal summary on behalf of the accepting institution signifies an acknowledgement of the property described as having been received. It "does not represent concurrence in the appraised value of the contributed property," notes the IRS. Should the donee sell, exchange or dispose of this property within two years, an information return must be filed with the IRS.

Under the new law, the appraiser must state that this appraisal was made specifically for tax purposes.

These regulations are temporary and call for a 60-day comment period, with a March 1 deadline. We strongly urge you to request a public hearing, as permitted by these regulations (p. 50740) so that the IRS and Treasury may adequately address the questions surrounding the appraisal issue.

Comments and questions should be addressed to:

Ms. Beverly Baughman
Legislation and Regulations Division
Office of Chief Counsel
IRS
1111 Constitution Avenue, N.W.
Washington, D.C.
Attention: C:LR:T
(phone: 202-566-3297)

Requests for a public hearing should be sent to IRS Commissioner Roscoe Egger, at the above address.

I have written repeatedly to both IRS Commissioner Egger and to Ronald Pearlman, Acting Secretary for Tax Policy at the Treasury Department, to request that the IRS and the Treasury hold a joint briefing for the press and interested public on the ramifications of these regulations. However, both agencies have adamantly denied the need for such a session.

For the 1985 tax year, the IRS has made available special forms to list appraisal information. The Donee Information Return form is No. 8282. The Appraisal Summary is form No. 8283. Refer any questions you may have directly to Ms. Baughman rather than any regional IRS office.

Let me alert you to the fact that a discussion of the civil and criminal penalties for abuse of these new appraisal regulations is not contained in this draft document, which is issued under the auspices of the IRS Commissioner. A subsequent document, prepared by the IRS Office of the Director of Practice, which regulates professional conduct for practitioners in law, accounting and acturial work, will be forthcoming. These future regulations will be issued under the authority of the General Counsel of the Treasury and will relate to Title 31 of the Code of Federal Regulations.

My Subcommittee and I will continue to assist you in whatever ways we can.

Sincerely,

Cardiss Collins
Chairwoman
House of Representatives
Committee on Government
Operations

Important Notice

We have combined our two publications, *Stolen Art Alert* and *Art Research News,* and changed the name to *IFAR Reports.* Articles which would have appeared in either *Stolen Art Alert* or *Art Research News* will now appear in this new publication, to be published ten times a year like the *Stolen Art Alert.* The *Stolen Art Alert* will be a regular feature of this publication, and will appear after the editorial material.

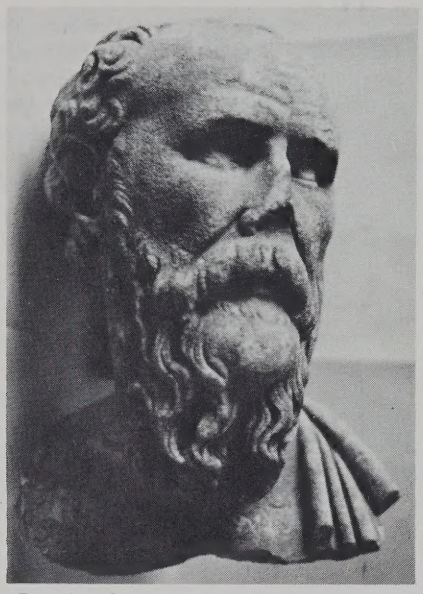
Request for Information

Lewis Barnard Sckolnick is writing a *catalogue raisonné* of the art of Leonid Pasternak, and would like to hear from anyone who has correspondence with the artist or his family, unpublished memoirs, or photographs, or information about work not registered with a major museum. Mr. Sckolnick may be reached at: 511 Long Plain Road, Leverett, Ma. 01054.

Announcement

Unesco has recently published a compendium of legislative texts, entitled *The Protection of Movable Cultural Property II*, 1984. Included are texts of legislative provisions concerning the protection of cultural property for the following countries: Bahrain, Bolivia, Byelorussian Soviet Socialist Republic, Canada, Federal Republic of Germany, Ghana, Indonesia, Iraq, Japan, Jordan, Kuwait, Malawi, Mauritania, Mongolia, Nepal, New Zealand, Nigeria, Pakistan, Philippines, Saudi Arabia, Sierra Leone, Sri Lanka, Sudan, and Uganda. A copy of this book may be obtained by writing Unesco, 7 place de Fontenoy, 75700 Paris.

Recent IFAR Recoveries



Portrait of Socrates, Type B, Roman, late 1st c. A.D., recovered

Portrait of Socrates, Type B, Roman, late 1st c. A.D., recovered

New York, New York

A collector of ancient art and a new member of IFAR opened his first issue of *Stolen Art Alert* to discover that the marble head he had just received from a dealer abroad was stolen (see *SAA* Vol. 5, No. 7, Sep. '84, no. 1634, p. 21, 84.335.3). The head, a portrait of Socrates, is one of three sculptures recently reported stolen from Hadrian's Villa at Tivoli. The collector immediately notified the dealer, telling him that the head would be turned over the proper authorities. The dealer, a good-faith purchaser, was surprised to learn that the head was stolen. The New York collector told IFAR that he had not yet paid the asking price of $28,000 (although it is estimated to be worth $50,000) and therefore, the only money he had lost was the shipping charges. He told IFAR the sculpture had been imported from Switzerland with all the proper legal documents.

On November 30, the collector brought the head to IFAR's offices. After it was positively identified as the one stolen from Hadrian's Villa, we notified Interpol, Washington with the good news. Interpol contacted authorities in Rome, and on January 11, IFAR turned the head over to Senior Special Agent Charles Koczka, of U.S. Customs.

Bernardo Bellotto, Capriccio with a Domed Church and Buildings in Pirna, recovered

S.S.A. Koczka recovered another work of art in New York on Friday, January 11, with the help of IFAR. The painting, *Capriccio with a Domed Church and Buildings in Pirna,* by Bernardo Bellotto, was scheduled to be auctioned at Christie's, New York, on Tuesday, January 15. The painting was one of 29 stolen from a residence in Mercatale, near Florence, Italy on October 15, 1981, and was valued at $300,000.

The Italian owner of the painting recognized the picture in the Christie's catalogue, and notified Italian authorities. S.S.A. Koczka showed Christie's the telex from Italian authorities, but they asked for further proof, requesting a stolen property notice. IFAR supplied that information to S.S.A. Koczka; the original theft notice was received from Interpol in October, 1982. Christie's still refused to release the picture, holding it until S.S.A. Koczka obtained a Federal Search Warrant.

San Francisco, California

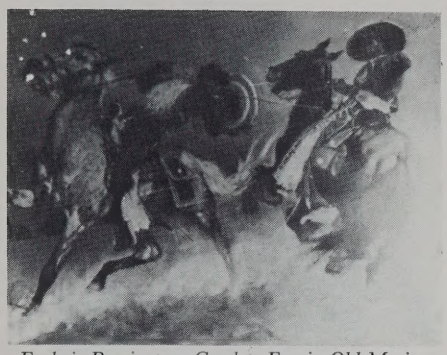
An art dealer, who was suspicious of the circumstances surrounding the sale of three paintings, called IFAR to ask if they were stolen. We determined that the paintings, all by Frederic Remington, were stolen from a Mountain Lakes, N.J. collector in April, 1979. Information and pictures of the missing paintings appeared in the Summer 1979 IFAR publication, *Art Theft Archive Newsletter* (Vol. 1, No. 6, nos. 1-3, 79.45.1-3). IFAR contacted the police in Mountain Lakes, talked with the FBI agent working on the case, and then put the dealer in touch with the FBI.

Although the paintings are worth over $275,000, they were being offered for $35,000. The dealer was suspicious for other reasons, and told IFAR that the paintings were without frames, and the canvas of one of the pictures was torn. In addition, the woman offering the paintings did not have a permanent address. Instead, the dealer told IFAR that in order to contact her, while she was driving around on her motorcycle, he had to use a telephone beeper. The story of how she received the paintings was also extraordinary. She told the dealer they were willed to her by an elderly man she was taking care of in a VA hospital in San Francisco. According to the dealer, she also told him that she received the paintings from an attorney in New Jersey after the patient died.

The dealer, who offered to help the FBI recover the paintings, contacted the woman and arranged to meet her at a hotel in San Francisco on November 9. She arrived without the paintings, and asked the dealer to leave the hotel with her. He refused, telling her he would not leave with $35,000 in cash. The woman agreed to retrieve the paintings and returned to the hotel. Once she entered the hotel room, the FBI made the recovery and the woman was detained for questioning. Authorities are now trying to verify her story and, according to police, she has an outstanding warrant for a weapons charge.

L.S.P.

Recoveries



Frederic Remington, Cowboy Fun in Old Mexico, recovered

Frederic Remington, Pony War Dance, recovered

Frederic Remington, The Search, recovered

Paintings

REMINGTON, F. *Cowboy Fun in Old Mexico* (*ATA Newsletter*, Summer 1979, Vol. 1, No. 6, p. 3, no. 1, 79.45.3).
_____, *Pony War Dance* (*ATA Newsletter*, Summer 1979, Vol. 1, No. 6, p. 3, no. 2, 79.45.2).
_____, *The Search* (*ATA Newsletter*, Summer 1979, Vol. 1, No. 6, p. 3, no. 3, 79.45.1).

Decorative Arts

Jewelry

BLARENBERGHE, Van, Att. to, Ring (*SAA*, Oct. '83, Vol. 4, No. 7, p. 8, no. 876, 83.267.17).
_____, Ring (*SAA*, Oct. '83, Vol. 4, No. 7, p. 8, no. 877, 83.267.18).
Figure Pin (*SAA*, Oct. '83, Vol. 4, No. 7, p. 8, no. 878, 83.267.24).

Miniatures

BLARENBERGHE, Van, Att. to, Country Party (*SAA*, Oct. '83, Vol. 4, No. 7, p. 8, no. 881, 83.267.15).
_____, Harbor Scene (*SAA*, Oct. '83, Vol. 4, No. 7, p. 8, no. 882, 83.267.14).

Objects of Art

Dresden, Camel with Driver (*SAA*, Oct. '83, Vol. 4, No. 7, p. 9, no. 883, 83.267.22).
Dresden, Figure of Pan on a Plinth (*SAA*, Oct. '83, Vol. 4, No. 7, p. 9, no. 884, 83.267.19).
Dresden, Statuette of a Tailor (*SAA*, Oct. '83, Vol. 4, No. 7, p. 9, no. 885, 83.267.20).
French, Bonbonnière (*SAA*, Oct. '83, Vol. 4, No. 7, p. 10, no. 886, 83.267.13).
French, Bonbonnière (*SAA*, Oct. '83, Vol. 4, No. 7, p. 10, no. 887, 83.267.12).
French (?), Box (*SAA*, Oct. '83, Vol. 4, No. 7, p. 10, no. 888, 83.267.9).
French, Snuff Box (*SAA*, Oct. '83, Vol. 4, No. 7, p. 10, no. 889, 83.267.8).
French, Snuff Box (*SAA*, Oct. '83, Vol. 4, No. 7, p. 10, no. 890, 83.267.4).
French, Snuff Box (*SAA*, Oct. '83, Vol. 4, No. 7, p. 11, no. 891, 83.267.7).
French, Snuff Box (*SAA*, Oct. '83, Vol. 4, No. 7, p. 11, no. 892, 83.267.2).
French, Snuff Box (*SAA*, Oct. '83, Vol. 4, No. 7, p. 11, no. 893, 83.267.5).
GARAND, Snuff Box (*SAA*, Oct. '83, Vol. 4, No. 7, p. 11, no. 894, 83.267.3).
_____, Snuff Box (*SAA*, Oct. '83, Vol. 4, No. 7, p. 11, no. 895, 83.267.6).
OUIZILLE, Snuff Box (*SAA*, Oct. '83, Vol. 4, No. 7, p. 12, no. 897, 83.267.1).
ROBERT, P., Snuff Box (*SAA*, Oct. '83, Vol. 4, No. 7, p. 12, no. 898, 83.267.11).
VACHETTE, Snuff Box (*SAA*, Oct. '83, Vol. 4, No. 7, p. 12, no. 899, 83.267.10).

Antiquities

Roman

Portrait of Socrates, Type B (*SAA*, Sep. '84, Vol. 5, No. 7, p. 21, no. 1634, 84.335.3).

Miscellaneous

Coins

1/TS (Tromsoe Collection) (*SAA*, Oct. '84, Vol. 5, No. 8, p. 19, no 1887, 84.383.1).
1/TS 'Penning," c. 1065-80 (*SAA*, Oct. '84, Vol. 5, No. 8, p. 19, no. 1888, 84.383.4).
2/TS (Tromsoe Collection) (*SAA*, Oct. '84, Vol. 5, No. 8, p. 19, no. 1889, 84.383.2-3).
6/TS (Tromsoe Collection) (*SAA*, Oct. '84, Vol. 5, No. 8, p. 19. no. 1890, 84.383.5).
7/TS, 1510-20 (*SAA*, Oct. '84, Vol. 5, No. 8, p. 19, no. 1891, 84.383.6).
8/TS 'dobbelthvid,' c. 1523-4 (*SAA*, Oct. '84, Vol. 5, No. 8, p. 19, no. 1892, 84.383.7).
21/TS 'hvid,' c. 1448-81 (*SAA*, Oct. '84, Vol. 5, No. 8, p. 19, no. 1893, 84.383.8).
22/TS 'hvid,' c. 1481-1513 (*SAA*, Oct. '84, Vol. 5, No. 8, p. 19, no. 1894, 84.383.9).
23/TS 'hvid,' c. 1481-1513 (*SAA*, Oct. '84, Vol. 5, No. 8, p. 19, no. 1895, 84.383.10).
25/TS 'hvid,' c. 1481-1513 (*SAA*, Oct. '84, Vol. 5, No. 8, p. 19, no. 1896, 84.383.11).
26/TS 'hvid,' c. 1481-1513 (*SAA*, Oct. '84, Vol. 5, No. 8, p. 19, no. 1897, 84.383.12).
27/TS 'hvid,' c. 1481-1513 (*SAA*, Oct. '84, Vol. 5, No. 8, p. 19, no. 1898, 84.383.13).

Reminder of Past Losses

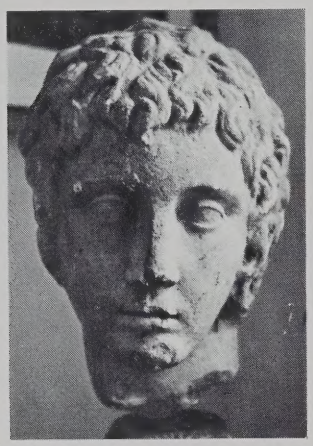
Paris, France

The Galerie Daniel Malingue, Paris, has asked IFAR to remind our readers that a painting by Foujita, *Woman and Child*, is still missing. A reward is being offered for information leading to its recovery.

FOUJITA, Tsugouharu (Japanese, 1886-1968). *Woman and Child*, 1961. Oil on canvas. 55.5 x 38.5 cm. Signed l/r: L. Foujita. Signed and dated on back: x 61 Foujita. *84.140. Paris, France. Feb. '84 *Reward.*

Addendum

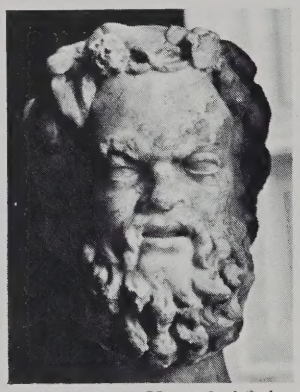
In November, 1984 we reported a theft of Roman sculpture from a home in Italy (*SAA,* Vol. 5, No. 9, nos. 1972-5, p. 12, 84.420.6-9). We recently received better photographs from the victim, and are publishing them here.



Head of a Young Man, 2nd c. A.D.

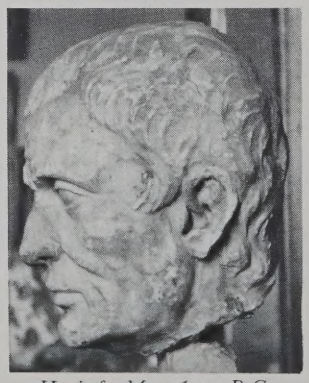
Head of a Young Man, 2nd c. A.D.

Head of a Janiform Herm, 2nd-3rd c. A.D.



Head of a Janiform Herm, 2nd-3rd c. A.D.

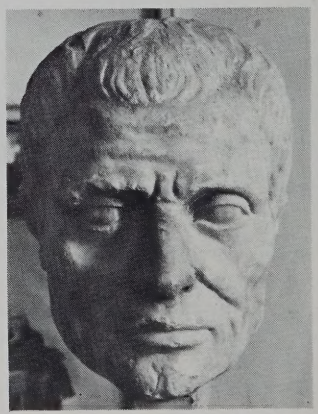
Head of a Janiform Herm, 2nd-3rd c. A.D.



Head of a Man, 1st c. B.C.

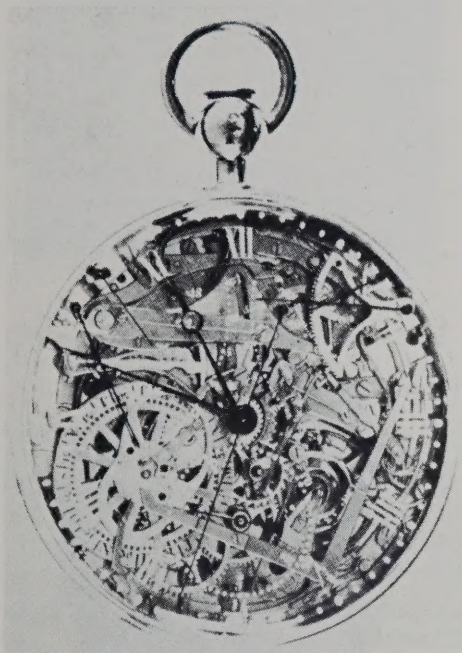
Head of a Child, 2nd c. A.D.

Head of a Child, 2nd c. A.D.

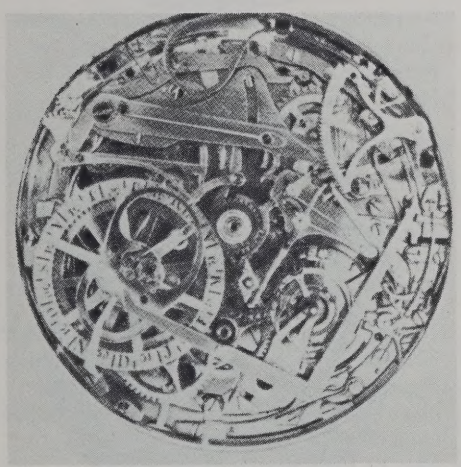


Head of a Man, 1st c. B.C.

Stolen Art Alert



Breguet, Perpétuelle Marie Antoinette, no. 147



Breguet, Perpétuelle Marie Antoinette, no. 147

Jerusalem, Israel

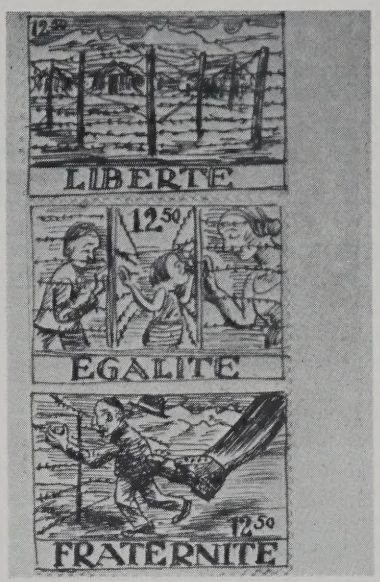
A collection of antique watches and clocks was stolen from the Mayer Memorial Institute for Islamic Art in April, 1983 (nos. 142-9, 151-3). The most important item stolen was a Perpétuelle "Marie Antoinette," made by Breguet, Paris. It is dated 1783 and was completed in the late 1820s. The watch is said to have been ordered by an officer of the guard of Queen Marie Antoinette. It was to include every known complication and, except for the components normally made of steel, only gold was to be used in its manufacture. Some of the gadgets in the watch include the date of the month, a thermometer scale, a perpetual calendar corrected for the leap year, and levers at the edge for arresting the seconds. Although the watch was not completed until the late 1820s, it remains Breguet's most lavishly constructed watch, and he subsequently described it as a monument to 18th-century horological skills. The perpétuelle was listed in Interpol's "Twelve Most Wanted Works of Art" (see *SAA*, Nov. '84, Vol. 5 No. 9, p. 2).

New York, New York

A collection of 27 "Postage Stamp" drawings in black and colored ink, by the German artist Karl Schwesig, has been stolen from the Leo Baeck Institute in New York (nos. 59-60). The "Postage Stamp" drawings were made by the artist in 1941 in the Internment Camp of Gurs, France. Produced under the extremely difficult conditions of life in an internment camp, they are extremely rare historical documents as well as irreplaceable works of art. The drawings were the only collection of this kind, acording to a Düsseldorf art dealer. The exact date of the theft is unknown; the drawings were last recorded in October, 1983 and were first noticed missing in June, 1984.

A New York Gallery suffered a major loss when thieves broke through a wall in the gallery (nos. 52, 76, 80, 96-7, 99-101, 105, 114-15, 127, 136). Included in the theft were works by Pablo Picasso, Paul Klee, Henri Matisse, Wassily Kandinsky, Fernand Léger, Hans Reichel, and Henri Laurens. Other recent New York losses include the theft of an engraving by Albrecht Dürer of *Cardinal Albrecht of Brandenburg* at the New York Fine Art Print Fair on November 10 (no. 102).

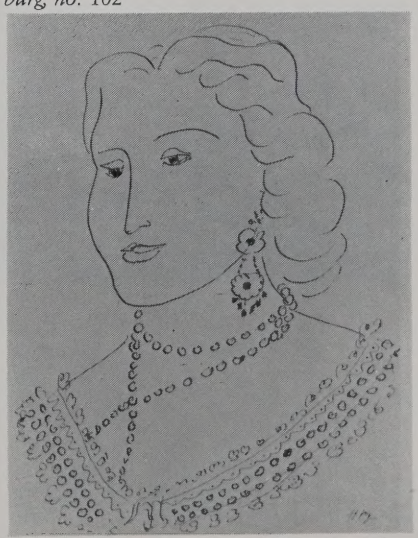
continued p. 10, col. 1



Karl Schwesig, Forced Labor in Düsseldorf, no. 59

71. Cardinal Albrecht of Brandenburg ("Small Cardinal")

Albrecht Dürer, Cardinal Albrecht of Brandenburg, no. 102



Henri Matisse, Femme au collier, no. 100

continued from p. 9

Philadelphia, Pennsylvania

A painting by William Harnett, *Still Life—Five Dollar Bill,* is missing from the Philadelphia Museum of Art (no. 3). The work, which was taken from its frame, was stolen during the weekend of December 14-16, 1984. Special Agent Robert Bazin, of the Philadelphia FBI, told IFAR that they are checking all groups of people who had access to the museum, including administrators, guards, art handlers, visitors, and guests who attended a cocktail party for professional businessmen, given on the evening of December 15.

Delaware County, Pennsylvania

Seven paintings by Grandma Moses were stolen from a residence in Rose Valley Borough sometime between May 28 and July 11, 1984 (nos. 11-17). The burglars entered the home by removing a window from the kitchen door. The stolen paintings are estimated to have a value of $72,000.

Washington, D.C.

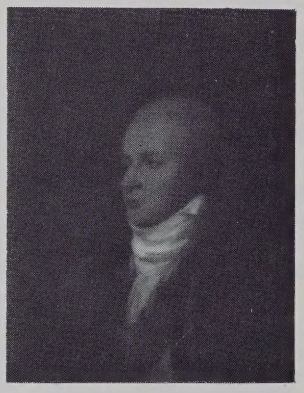
Four handwritten notes from the Civil War were stolen from a display case at the National Portrait Gallery in Washington (nos. 196-8, 200). The notes were signed by President Lincoln, General Ulysses S. Grant, General George Armstrong Custer, and General George G. Meade. The thief pried open a display case. All four notes related to a painting hanging above the display case. The painting, *Grant and his Generals*, by Ole Peter Hansen Balling, depicts Grant on horseback with several generals, including Meade and Custer.

L.S.P.

The stolen works listed in this publication are grouped under seven main categories—Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Islamic Art, Oriental Art and Miscellaneous. Within these categories, they are further subdivided by object type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information on any object should contact IFAR.*

Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of that information.



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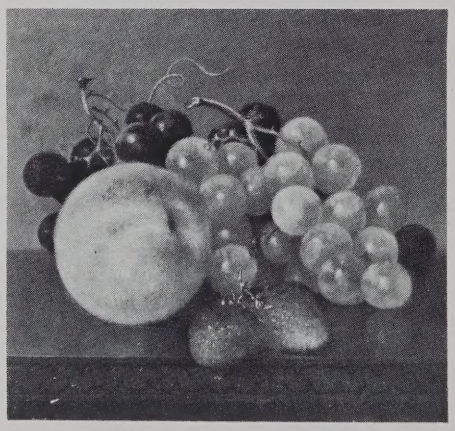

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Paintings, Pastels, Mixed Media Works, Watercolors

American, 18th Century

1 COPLEY, John-Singleton (1737-1815). Portrait of Lord Exmouth. Oil on canvas. 76.2 x 63.5 cm. Wears red military uniform with gold braid. *85.49.3. New York, N.Y. Oct. '84.

American, 19th Century

2 DUNNING, Robert Spear (1829-1905). Still Life of Fruit, c. 1880. Oil on canvas. 20.3 x 22.2 cm. *85.26. San Francisco, Ca. 5 Nov. '84.

3 HARNETT, William Michael (1851-92). Still Life—Five Dollar Bill, 1877. Oil on canvas. 18.1 x 30.5 cm. Signed and dated u/l. Inscribed 43-74-5. Credit: Alex Simpson, Jr. Collection. *85.99. Philadelphia, Pa. 15 Dec. '84.

4 Unknown. Mercy Church (1756-1837). Oil. Approx. 71.1 x 61 cm. Ref.: Frick Art Reference Library no. 122-12D. *85.37.2. Portsmouth, N.H. After 1972.

5 Unknown. Sylvester Brownell (1757-1840). Oil. Approx. 71.1 x 61 cm. Ref.: Frick Art Reference Library no. 121-15B. *85.37.1. Portsmouth, N.H. After 1972.

American, 20th Century

6 ELKINS, Laura. Amerika, 1979. Oil on canvas. Approx. 182.9 x 182.9 cm. Signed and dated Laura Lou 79 in l/r. Title inscribed: Amerika stenciled twice in l/l. *85.74. New York, N.Y. 13 Dec. '84.

7 ERNST, Jimmy (b. Germany 1920). Sea of Grass II, 1982. Oil on paper. 91.4 x 61 cm. Signed l/r. Bottom blue-green, middle has green stems topped with yellow flowers, top is vivid blue. 85.75.1. New York, N.Y. Oct. '84.

8 ERNST, Jimmy (b. Germany 1920). Sea of Grass Dawnlight III. Oil on paper. 76.2 x 57.2 cm. Signed l/r. Pale colors. 85.75.2. New York, N.Y. Oct. '84.

9 ERNST, Jimmy (b. Germany 1920). Sea of Grass Nocturne I. Oil on paper. 94 x 61 cm. Signed l/r. Gray-blue background with dark blue-black for grass forms. *85.75.3. New York, N.Y. Oct. '84.

10 GUSTON, Philip (b. 1913). Hooded, 1968. Acrylic on wood panel. 41.9 x 49.5 cm. Signed l/r. *85.47. San Francisco, Ca. 15 Oct. '84.

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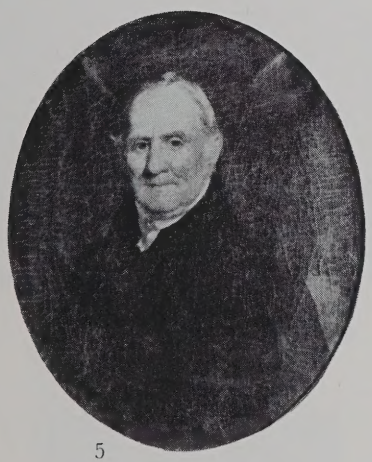

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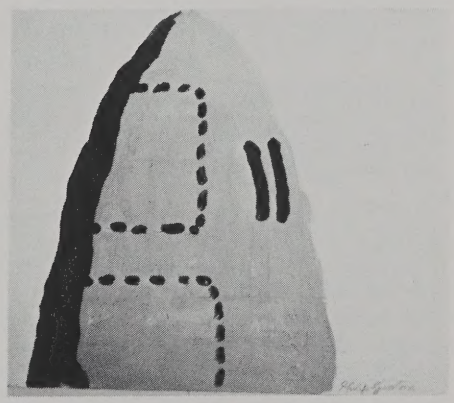

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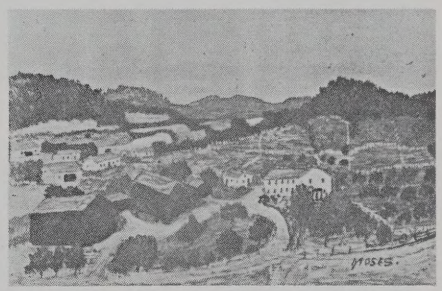
11 MOSES, Anna Mary Robertson, called Grandma (1860-1961). Autumn, 1959. Oil on masonite. 20.3 x 30.5 cm. Signed l/r. *85.45.3. Rose Valley, Pa. 28 May '84.

12 MOSES, Anna Mary Robertson, called Grandma (1860-1961). Countryside, 1959. Oil on masonite. 19.9 x 30.5 cm. Signed l/r. *85.45.6. Rose Valley, Pa. 28 May '84.

13 MOSES, Anna Mary Robertson, called Grandma (1860-1961). The Old Inn, 1959. Oil on masonite. 19.9 x 30.5 cm. Signed l/l. *85.45.7. Rose Valley, Pa. 28 May '84.

14 MOSES, Anna Mary Robertson, called Grandma (1860-1961). The Pond, 1957. Oil on masonite. 19.9 x 30 cm. Signed l/r. *85.45.5. Rose Valley, Pa. 28 May '84.



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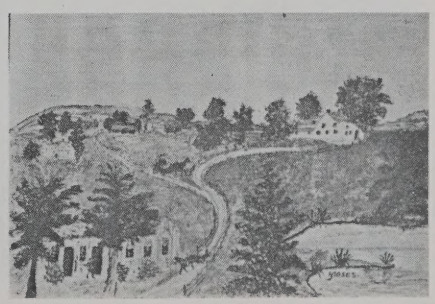

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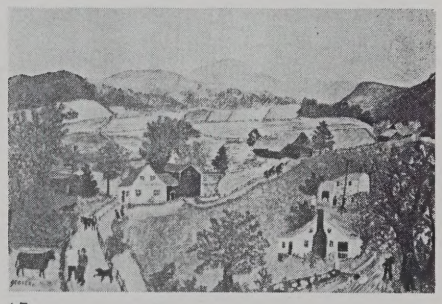

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15 MOSES, Anna Mary Robertson, called Grandma (1860-1961). Pull Boys, 1957. Oil on masonite. 19.9 x 32.6 cm. Signed l/l. *85.45.4. Rose Valley, Pa. 28 May '84.

16 MOSES, Anna Mary Robertson, called Grandma (1860-1961). Stage Stop, 1958. Oil on masonite. 40.6 x 61 cm. Signed l/r. *85.45.2. Rose Valley, Pa. 28 May '84.

17 MOSES, Anna Mary Robertson, called Grandma (1860-1961). Vermont, 1958. Oil on masonite. 40.6 x 61 cm. Signed l/l. *85.45.1. Rose Valley, Pa. 28 May '84.

18 PASCIN, Julius Pinkas, called Jules (b. Bulgaria 1885-1930). Portrait of Hermine David. Oil on canvas. 63.5 x 53.3 cm. Colors are pink and lavender. Girl has dark hair and wears pink dress with darker pink trim and bow. Woman is blond and wears dark hat with pink ribbon. *85.48. New York, N.Y. Oct. '84.

19 RIES, Martin (b. 1926). Tis Lost But Once and Once Lost is Lost Forever, 1968. Acrylic, collage, and cloth on board. 20.3 x 30.5 cm. Signed and dated on back. *85.43. Brooklyn, N.Y. Oct. '84.

20 ROCKWELL, Norman (1894-1978). Are We Downhearted. Oil on canvas. Approx. 55.9 x 45.7 cm. Smiling World War I servicemen. 85.42. New York, N.Y. Oct. '84.

21 ROCKWELL, Norman (1894-1978). Greeting the Homecoming Sailor. Mixed media. Approx. 50.8 x 71.1 cm. 85.77.4. New York, N.Y. 29 Sep. '84.

22 SEEREY-LESTER, John. Icy Outcrop—White Gyrfalcon, 1984. Oil on canvas. 70.5 x 49.5 cm. Signed and dated l/r. *85.96. Mississauga, Ont. 15 Nov. '84.

23 SMITH, David (1906-65). Growing Forms, c. 1939. Oil on canvas. 35.6 x 49.3 cm. Signed. Pale gray-green background on left with black wavy line, and right side is brown and gold with two small forms in red at center. *85.44. New Brunswick, N.J. Oct. '84.

24 SULLIVAN, Jim (b. 1939). Performance, 1984. Oil over molding paste on canvas. 165.1 x 139.7 cm. *85.76. New York, N.Y. Oct. '84.

25 WIEGHORST, Olaf (b. Denmark 1899). Navajo Squaw. Oil. 35.6 x 27.9 cm. Three-quarter profile. Woman has three conch buttons with turquoise stones on a velveteen blouse. *85.30. In transit between Tucson, Az. and New York, N.Y. 4 Sep. '84. *Reward.*

26 WOLFE, Bruce. Olympic Athlete. Oil and casein. Approx. 76.2 x 101.6 cm. *85.73. New York, N.Y. 29 Jun. '84.

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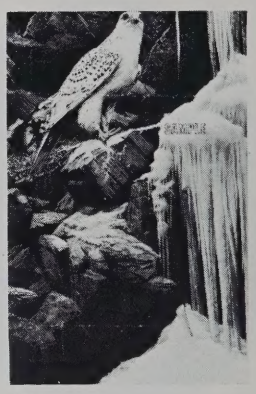

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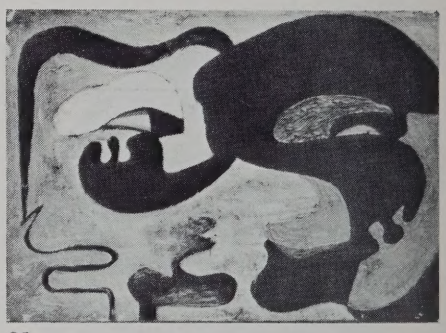

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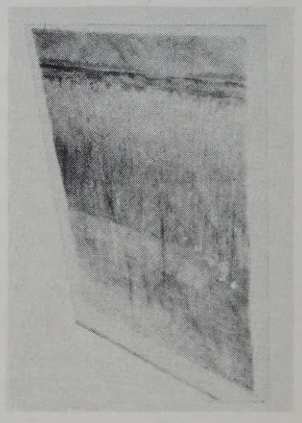

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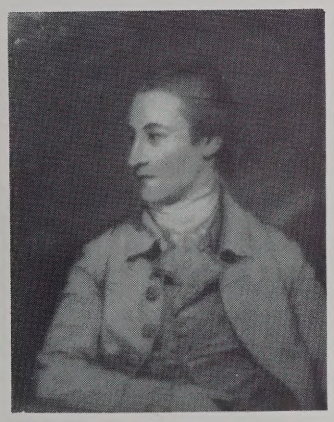

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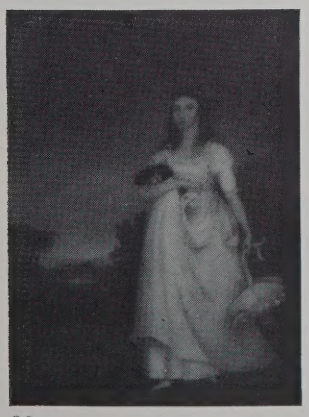

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Belgian, 20th Century

27 MAGRITTE, René François Ghislain (1898-1967). Decalcomanie, 1966. Oil. 96.5 x 101.6 cm. Ref.: H. Torcziner, *Magritte—Ideas and Images*, 1977, pl. 376. 85.101. Salt Lake City, Ut. 1978.

Dutch, 17th Century

28 VLIEGER, Simon Jacobsz de (1600-53). Seascape. Oil on wood. Approx. 81.3 x 139.7 cm. Two sailing ships on stormy sea. *85.78.1. Krefeld, West Germany. 25 Nov. '84.

English, 18th Century

29 COTES, Francis (1726-70). Portrait of a Man. Oil on canvas. 76.2 x 63.5 cm. Man wears yellow coat and green vest. *85.49.2. New York, N.Y. Oct. '84.

30 Unknown. Portrait of a Woman. Oil on canvas. 73.7 x 61 cm. Wears white dress with pink sash, and holds small dog in right arm. *85.49.4. New York, N.Y. Oct. '84.

English, 19th Century

31 CARMICHAEL, James-Wilson (1800-68). Sailing Ships in Choppy Waters. Oil. 41.3 x 61 cm. 85.77.2. New York, N.Y. 29 Sep. '84.

32 COWEN, William, Att. to (1797-1860). Two Children. Oil on canvas. Approx. 124.5 x 99.1 cm. Girl's dress is dark red, the boy's smock is dark blue. *85.71. Oxfordshire, England. Sep. '84.

33 ROSS, Sir William Charles (1794-1860). Portrait of Sarah Mason. Oil on canvas. 74.9 x 62.2 cm. Inscribed on label on reverse. 85.49.1. New York, N.Y. Oct. '84.

34 STRACHAN, Arthur Claude (b. 1865). English Thatched Cottage, Sheep Grazing in Road. Watercolor. 30.5 x 38.1 cm. 85.22.1. Kenilworth, Il. 15 Sep. '84.

35 STRACHAN, Arthur Claude (b. 1865). English Thatched Cottages, Woman with Chickens Seated at Monument. Watercolor. 30.5 x 38.1 cm. 85.22.2. Kenilworth, Il. 15 Sep. '84.

European, 17th Century

36 Unknown. Cock with Five Hens, Two Pigeons, and a Parrot. Oil on canvas. *85.93.6. Rome, Italy. 5 Feb. '84.

37 Unknown. Four Ducks, Three Guinea Pigs and a Rabbit. Oil on canvas. 80 x 100 cm. *85.93.5. Rome, Italy. 5 Feb. '84.

38 Unknown. Hunting Dog Scratching its Ear. Oil on canvas. 80 x 100 cm. *85.93.3. Rome, Italy. 5 Feb. '84.

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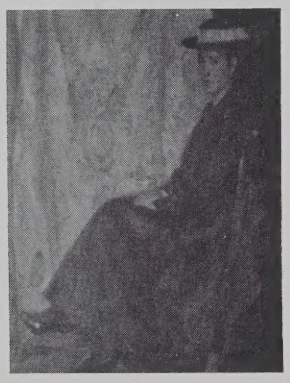

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39 Unknown. Two Dogs and a Cat Fighting Over a Dead Duck. Oil on canvas. 80 x 100 cm. *85.93.4. Rome, Italy. 5 Feb. '84.

European, 19th Century

40 Unknown. Herd of Cattle. Oil on canvas. 50 x 80 cm. *85.94.3. Castiglione della Pescaia, Italy. 10 Jan. '84.

European, 20th Century

41 FEIGLER, Fritz. Portrait of a Lady in a Black Dress, c. 1920. Oil on canvas. Approx. 95 x 88 cm. Wears black hat with white ribbon. *85.78.8. Krefeld, West Germany. 25 Nov. '84.

42 PAS, Antonius van der. Arbol. Tempera on canvas. 100 x 70 cm. Signed l/l. *85.78.11. Krefeld, West Germany. 25 Nov. '84.

43 PAS, Antonius van der. Paysage printemps. Tempera on canvas. 90 x 100 cm. Signed. *85.78.12. Krefeld, West Germany. 25 Nov. '84.

French, 18th Century

44 DROUAIS, François-Hubert, School of (1727-75). Madame Sophie, Daughter of Louis XV. *85.98.5. Paris, France. 25 Jan. '83.

45 SUBLEYRAS, Pierre Hubert (1699-1749). Man in Armor. Oil on canvas. 150 x 90 cm. *85.93.1. Rome, Italy. 5 Feb. '84.

46 SUBLEYRAS, Pierre Hubert (1699-1749). Woman Sitting in Red Armchair. Oil on canvas. 160 x 90 cm. *85.93.2. Rome, Italy. 5 Feb. '84.

47 Unknown. Louis XV. Le comte de Lastic enfant. Blue bow. *85.98.1. Paris, France. 25 Jan. '83.

48 Unknown. Louis XVI. François-Amédée de Lastic. Name inscribed on back. *85.98.6. Paris, France. 25 Jan. '83.

49 Unknown. Louis XVI. Octavie de Lastic. Name inscribed on back. *85.98.4. Paris, France. 25 Jan. '83.

French, 19th Century

50 LUCE, Maximilien (1858-1941). White Horse. Oil. 42.3 x 54.3 cm. 85.77.3. New York, N.Y. 29 Sep. '84.

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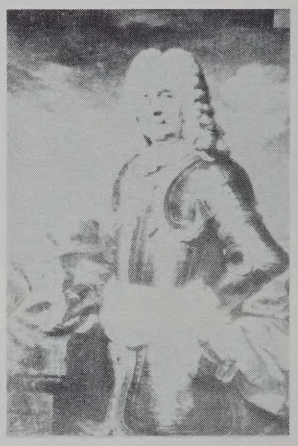

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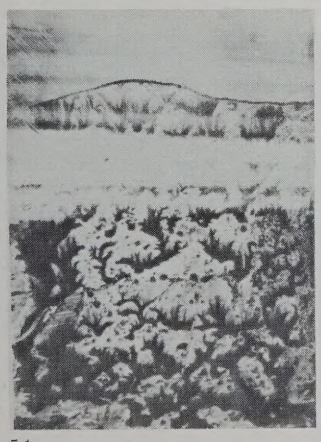


51

French, 20th Century

51 ERNST, Max (1891-1958). Birth of a Cloud. Oil on canvas. 21.5 x 15.5 cm. *85.62.3. Rome, Italy. 23 Jan. '84.

52 REICHEL, Hans (1892-1927). Komposition in quadraten, 1952. Watercolor mounted on board. 26.7 x 16.3 cm. Initialed and dated in ink l/r. Inscribed No. 57 on mount. *85.103.11. New York, N.Y. 17 Nov. '84. *Reward.*

German, 16th Century

53 CRANACH, Lucas the Younger (1515-86). Portrait of Phillip Melanchton, 1561. Oil on panel (?). 35.9 x 27.1 cm. Marked: L845.49. *85.36. San Francisco, Ca. 1955 or earlier.

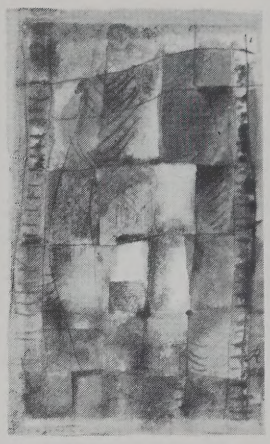
54 Unknown. Life and Martyrdom of Jacobus Interis. On oak panel. 123.5 x 22.5 cm. Listed in Belgian "Institut Royal du Patrimoine Artistique" (No. A 32468 42). Scenes from top to bottom: baptism of Jacobus; cutting off fingers and toes of Jacobus; beheading of Jacobus. *85.61. Zoutleew, Belgium. 15 Apr. '84.

German, 19th Century

55 ACHENBACH, Oswald (1827-1905). View of the Dome of St. Peter's, Rome. Oil. Approx. 15 x 22 cm. Signed. Setting sun, view limited from both sides by foliage. People standing at balustrade in foreground. 85.78.3. Krefeld, West Germany. 25 Nov. '84.

56 ACHENBACH, Oswald (1827-1905). Landscape. Oil on canvas. 15 x 22 cm. Edge of the forest, with rising or setting sun. *85.78.4. Krefeld, West Germany, 25 Nov. '84.

57 ECKENBRECHER, Karl-P. Themistocles von (1842-1921). Mountainscape with Waterfall. Oil on canvas. Approx. 30 x 40 cm. 85.78.6. Krefeld, West Germany. 25 Nov. '84.



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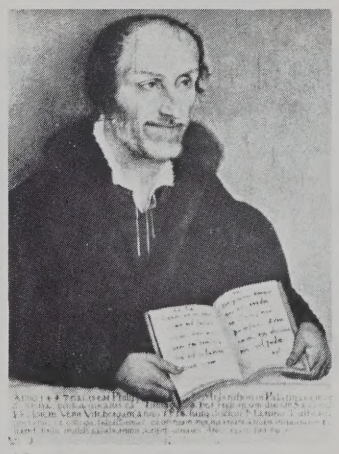

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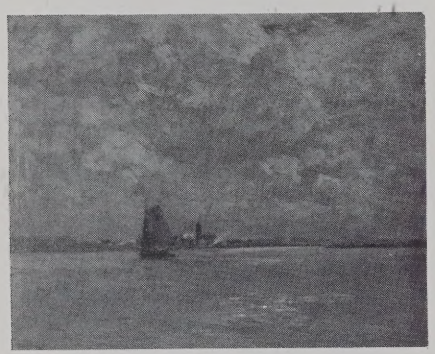
54

German, 20th Century

58 CLARENBACH, Maximilien (b. 1880). Seascape, 1903. Oil on canvas. 75 x 95 cm. Signed and dated l/l: M. Clarenbach 1903. Ship on Rhine at Kaiserswerth. *85.78.2. Krefeld, West Germany. 25 Nov. '84.

59 SCHWESIG, Karl (b. 1898). Forced Labor in Düsseldorf, 1943. Watercolor. Each stamp 2.5 x 3.8 cm. *85.38.23-27. New York, N.Y. Oct. '83-Jun. '84.

60 SCHWESIG, Karl (b. 1898). Stamps from the Camp at Gurs, 1941. Black and colored watercolor. Each stamp 2.5 x 1.9 cm. *85.38.1-22. New York, N.Y. Oct. '83-Jun. '84.



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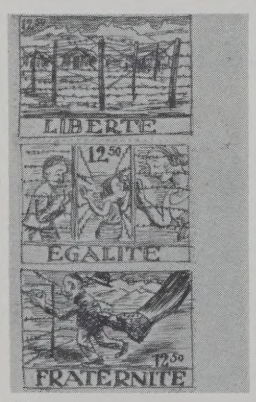

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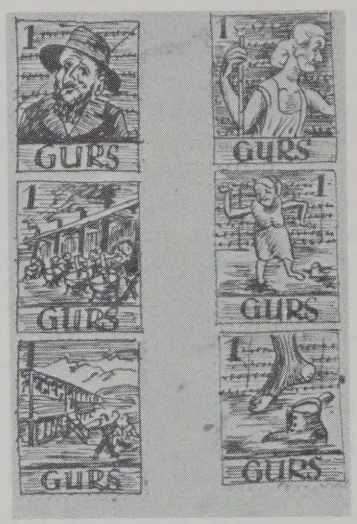

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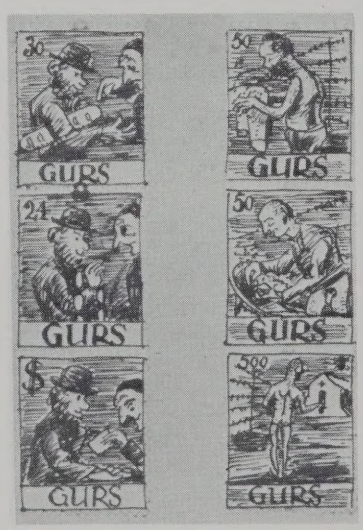

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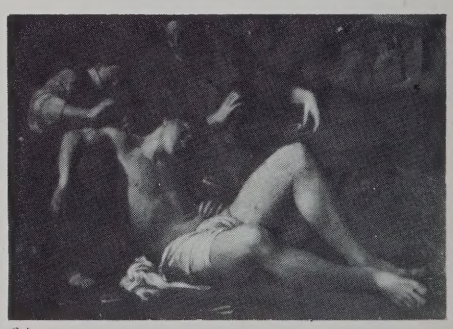

64

Italian, 12th Century

61 Unknown. Virgin and Child. Tempera on wood. 90 x 50 cm. *85.59. S. Biagio, Italy. Mar. '84.

Italian, 14th Century

62 Unknown. Nativity. Tempera on wood. *85.54. Pontessieve, Italy. 1 Mar. '84.

Italian, 16th Century

63 BASSANO, Jacopo (1510-92). House of the Rich Man, Epulon. Oil. 100 x 160 cm. *85.88. Zeme Lomellina, Italy. 22 Mar. '84.

Italian, 17th Century

64 CARAVAGGIO, School of. St. Sebastian with St. Irene. Oil on canvas. 135 x 180 cm. *84.420.1. Rome, Italy. 22 Nov. '83.

65 FERRARI, Orazio dei (1605-57). Immaculate Conception. Oil on canvas. 139 x 65 cm. *85.89. Pontremoli Capuchin, Italy. 1984 (?).

66 PIOLA, Domenico, the Elder (1627-1703). Rest on the Flight into Egypt. Oil on canvas. 48.5 x 63.5 cm. *85.29. Rome, Italy. 1983.

67 TRAVI, Antonio, called il Sestri (1608-65). Ruined Buildings with People and Animals. Oil on canvas. 125 x 160 cm. *85.94.1. Castiglione della Pescaia, Italy. 10 Jan. '84.

68 TRAVI, Antonio, called il Sestri (1608-65). Ruined Building with People and Animals. Oil on canvas. 97 x 145 cm. *85.94.4. Castiglione della Pescaia, Italy. 10 Jan. '84.

69 Unknown. Christ the Redeemer. Oil on canvas. 79 x 40 cm. *85.53.1. Rome, Italy. 18 Jan. '84.

70 Unknown. Pope St. Aniceto. Oil on canvas. 84 x 39.8 cm. *85.53.2. Rome, Italy. 18 Jan. '84.

Italian, 18th Century

71 ZUCCARELLI, Francesco I (1702-88). Flight into Egypt. Oil on canvas. 55 x 147 cm. *85.94.2. Castiglione della Pescaia, Italy. 10 Jan. '84.

Italian, 19th Century

72 MICHETTI, Francesco Paolo (1851-1929). Adriatic Seascape. Oil on canvas. 74 x 150 cm. *85.58. Milan, Italy. 12 Jan. '84.

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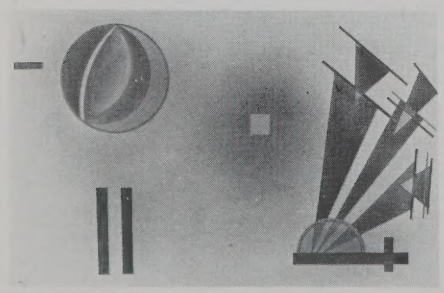


76

73 Unknown. Death of Virginia. Oil on canvas. 135 x 180 cm., including frame. *84.420.2. Rome, Italy. 22 Nov. '83.

Italian, 20th Century

74 MORANDI, Giorgio (1890-1964). Vase of Flowers. Oil on canvas. 100 x 80 cm. Signed l/l. *85.92.1. Rome, Italy. 2 Feb. '84.

Rumanian, 20th Century

75 BRAUNER, Victor (1903-66). Birth of a Poet, 1947. Wax. 52 x 73 cm. *85.62.2. Rome, Italy. 23 Jan. '84.

Russian, 20th Century

76 KANDINSKY, Wassily (1866-1944). Kleines quadrant, 1928. Watercolor and india ink. 31.5 x 48 cm. Signed and dated l/l. *85.103.8. New York, N.Y. 17 Nov. '84. *Reward.*

Spanish, 19th Century

77 GOYA Y LUCIENTES, Francisco José de, Copy after. Family of the Duke of Osuna, c. 1830. Oil on canvas. 160 x 130 cm. Original painting in Prado, Madrid. *85.79. Anglet, France. 16 Nov. '84.

78 MORENO, Matias, Att. to (b. 1840). Portrait of the Marquis of Ensenada. Oil on canvas. 122 x 101 cm. Copy of the portrait by Amiconi, 18th c., housed in the Prado Museum, Madrid. *85.55. Madrid, Spain. 4 May '84.

Swiss, 20th Century

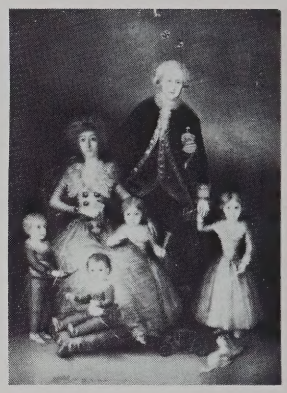
79 KLEE, Paul (1879-1940). Classification of Passions, 1918. Watercolor and india ink on paper. 16 x 24 cm. Signed l/l. *85.62.1. Rome, Italy. 23 Jan. '84.

80 KLEE, Paul (1879-1940). Initial Landschaft, 1932. Watercolor on "conceptpapier" with gray ground, mounted on carton. 25 x 33 cm. Title inscribed on mount in l/r. Inscribed 1932 M.14 on mount in l/l. *85.103.3. New York, N.Y. 17 Nov. '84. *Reward.*

Photographs

American, 20th Century

81 LYNES, George Platt (1907-55). Group of Photographs (16), 1940s, 1950s. Photograph. Size range: 9.2 x 11.4 cm. to 34.4 x 26.7 cm. Eight photos have photographer's stamp on reverse, one titled in ink on reverse. Group of 16 portraits and nudes. *85.85.1-16. New York, N.Y. 13 Nov. '84.



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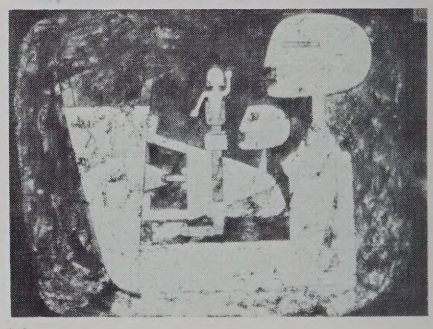

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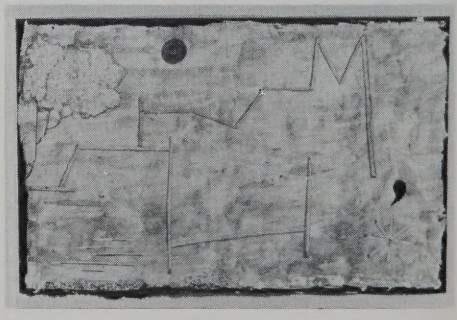

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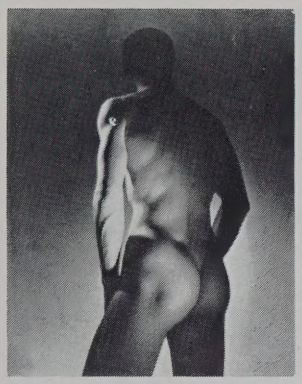

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Prints and Drawings

French, 18th Century

82 COCHIN, Charles-Nicolas, the Elder (1688-1754). Monsieur Chevalier, Chemist. Pencil drawing. Approx. Diam. 10.2 cm. 85.28.2. New York, N.Y. 10 Nov. '84.

83 Unknown. Louis XVI. Danse du village. Colored engraving. *85.98.8. Paris, France. 25 Jan. '83.

84 Unknown. Louis XVI. Le village abandonné. Colored engraving. *85.98.9. Paris, France. 25 Jan. '83.

French, 19th Century

85 BONNARD, Pierre (1867-1947). Dining Room at Vernon. Brown crayon and graphite on carnet paper. Approx. 11.5 x 10.5 cm. 85.21.1. New York, N.Y. 23 Oct. '84.

86 COROT, Camille-Jean-Baptiste (1796-1875). Le repos des philosophes, 1871. Lithograph, printed in sanguine. Image approx. 21.9 x 14.5 cm., sheet 47.5 x 34.5 cm. Signed. Inscription and dedication by the publisher Alfred Robaut 'Autographié par Corot lui-même chez Alf Robaut qui l'a imprimé/Douai Mai 1871/offert à son ami Louis Desmarest 8. .71/Alfred Robaut.' First state of three. Signed in pencil. *85.86. New York, N.Y. 12 Dec. '84.

87 PISSARRO, Camille (1830-1903). Danseuse, c. 1880. Graphite on paper. 19.5 x 11.5 cm. 85.21.4. New York, N.Y. 23 Oct. '84.

88 PISSARRO, Camille (1830-1903). Three People Viewed from Behind at the Gisors Market, c. 1885. Watercolor and colored crayon on paper. Approx. 18.5 x 17 cm. Initialed l/r: C.P. *85. 21.2. New York, N.Y. 23 Oct. '84.

89 PISSARRO, Camille (1830-1903). Two Peasants (recto), Head of Boy (verso), c. 1880. Graphite and ink on paper (recto), purple ink wash (verso). Approx. 11 x 20.2 cm. Initialed l/c: C.P. *85.21.3. New York, N.Y. 23 Oct. '84.

90 VOLTAT, Louis (1869-1952). Landscape at Choiseul. Graphite on paper. Approx. 20.3 x 20.3 cm. Signed l/l. *85.21.5. New York, N.Y. 23 Oct. '84.

91 VUILLARD, Edouard (1868-1940). At the Piano, c. 1902. Graphite and watercolor on notebook paper. Approx. 6.4 x 14 cm. Initialed l/l: E.V. *85.21.6. New York, N.Y. 23 Oct. '84.

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92 VUILLARD, Edouard (1868-1940). Design for Theatrical Bill (recto), Series of Poses from a Notebook (verso), c. 1892. Pen and ink and watercolor on paper (recto), pen and ink and graphite with colored crayon and watercolor highlights on paper (verso). Approx. 22.2 x 14 cm. *85.21.7. New York, N.Y. 23 Oct. '84.

93 VUILLARD, Edouard (1868-1940). Madame Vuillard, c. 1920. Pastel and charcoal on gray paper. Approx. 23.5 x 28.5 cm. *85.21.8. New York, N.Y. 23 Oct. '84.

French, 20th Century

94 LAURENCIN, Marie (1883-1956). Woman's Head in Profile. Crayon drawing. 48.3 x 35.6 cm. 85.77.5. New York, N.Y. 29 Sep. '84.

95 LAURENCIN, Marie (1883-1956). Woman with Pearl Necklace. Crayon drawing. 40.6 x 35.6 cm. 85.77.6. New York, N.Y. 29 Sep. '84.

96 LAURENS, Henri (1885-1954). Femme couchée, 1951. Gouache and black chalk on gessoed cardboard. 23 x 30.5 cm. Initialed HL in l/r. *85.103.10. New York, N.Y. 17 Nov. '84. *Reward.*

97 LÉGER, Fernand (1881-1955). Nature morte au compas, 1929. Gouache. 27 x 37.5 cm. Initialed and dated F.L. 29 in l/r. Inscribed on reverse: Amicalement, F. Léger. *85.103.9. New York, N.Y. 17 Nov. '84. *Reward.*

98 LÉGER, Fernand (1881-1955). Untitled, 1949. Gouache. Initialed and dated l/r. Black and white on yellow ground. *85.100. New York, N.Y. 1974.

99 MATISSE, Henri (1869-1954). Étude de nu, 1901-3. Pen and black ink on paper. 25 x 19 cm. Signed l/r. *85.103.6. New York, N.Y. 17 Nov. '84. *Reward.*

100 MATISSE, Henri (1869-1954). Femme au collier, 1943. Pen and ink. 31.8 x 24.2 cm. Initialed H.M. in l/r. *85.103.5. New York, N.Y. 17 Nov. '84. *Reward.*

101 MATISSE, Henri (1869-1954). Nu allongé, 1924/5. Charcoal drawing. 31 x 47.5 cm. Initialed l/l. *85.103.7. New York, N.Y. 17 Nov. '84. *Reward.*

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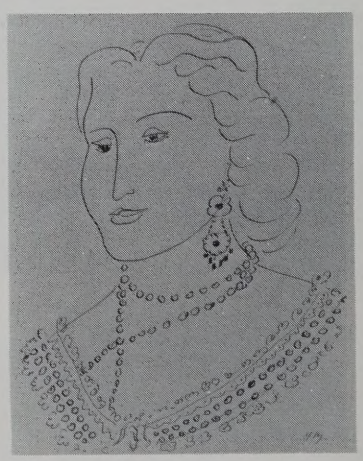

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German, 16th Century

102 DÜRER, Albrecht (1471-1528). Cardinal Albrecht of Brandenburg, 1519. Engraving. 14.6 x 9.5 cm. Signed in plate with monogram. Ref.: Meder 100 i/IIa. *85.28.1. New York, N.Y. 10 Nov. '84.

Spanish, 20th Century

103 PICASSO, Pablo (1881-1973). Circus Figures, 1968. Engraving.21 x 26.5 cm. Signed Picasso l/r. Dated 25-9-68 I in u/r (mirror writing). No. 10/50. Ref.: Bloch, no. 1813. *84.120.13. Amsterdam, Netherlands. 11 Jan. '84.

104 PICASSO, Pablo (1881-1973). Composition with Nudes, 1968. Engraving. 27.5 x 37.5 cm. Signed Picasso l/r. Dated 12-5-68 VI in u/r. (mirror writing). Ref.: Bloch, no. 1560. *84.120.3. Amsterdam, Netherlands. 11 Jan. '84.

105 PICASSO, Pablo (1881-1973). Deux mousquetaires devant un verre, 1972. India ink and white chalk on carton. 28.2 x 21.7 cm. Signed Picasso and dated 28.4.72 in l/l. *85.103.12. New York, N.Y. 17 Nov. '84. *Reward.*

106 PICASSO, Pablo (1881-1973). Faces, 1968. Engraving, aquatint. 31.5 x 39.5 cm. Dated 14-4-68 I in u/r. Ref.: Bloch, no. 1517. *84.120.2. Amsterdam, Netherlands. 11 Jan. '84.

107 PICASSO, Pablo (1881-1973). Female Figure, Her Breasts Bared, 1968. Engraving, aquatint.12 x 6 cm. Signed Picasso l/r. Dated 27-5-68 in u/l (mirror writing). Ref.: Bloch, no. 1598. *85.120.6. Amsterdam, Netherlands. 11 Jan. '84.

108 PICASSO, Pablo (1881-1973). Female Figure, Her Breasts Bared, 1968. Engraving, aquatint. 12 x 6 cm. Signed Picasso l/r. Dated 29-5-68 II in u/r (mirror writing). No. 10/50. Ref.: Bloch, no. 1605. *84.120.7. Amsterdam, Netherlands. 11 Jan. '84.

109 PICASSO, Pablo (1881-1973). Four Nudes Seated, 1968. Engraving, engraved with a needle. 15 x 22 cm. Dated 26-7-68 II in u/r (mirror writing). Ref.: Bloch, no. 1698. *84.120.11. Amsterdam, Netherlands. 11 Jan. '84.

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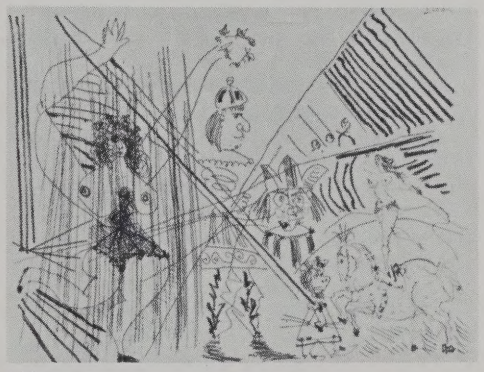
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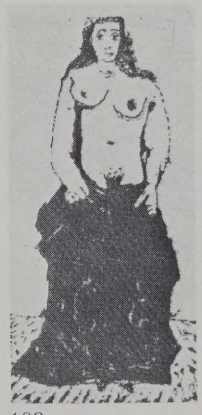
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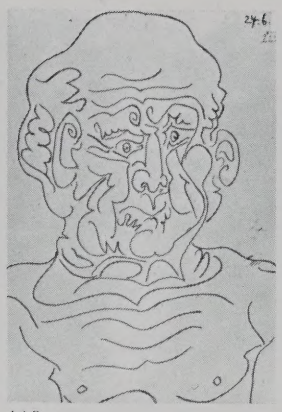

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110 PICASSO, Pablo (1881-1973). Head and Shoulder Portrait of a Man, 1960. Pencil drawing. 100 x 80 cm. Signed and dated 24-6-1960 in u/r. *85.92.2. Rome, Italy. 2 Feb. '84.

111 PICASSO, Pablo (1881-1973). Nude Figures, 1971. Engraving, engraved with a needle. 21 x 15 cm. Signed Picasso l/r. Dated 27-2-71 VI in l/c (mirror writing). Ref.: Bloch, no. 1916. *84.120.16. Amsterdam, Netherlands. 11 Jan. '84.

112 PICASSO, Pablo (1881-1973). Painter and Model. Engraving. 60 x 80 cm. Marked VI and dated u/r. *85.92.3. Rome, Italy. 2 Feb. '84.

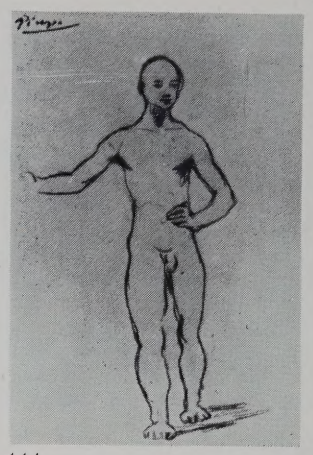
113 PICASSO, Pablo (1881-1973). Reclining Female, 1971. Engraving. 23 x 31 cm. Signed Picasso l/r. Dated 1-4-71 I in u/l (mirror writing). Ref.: Bloch, no. 1959. *84.120.18. Amsterdam, Netherlands. 11 Jan. '84.

114 PICASSO, Pablo (1881-1973). Study for Boy Leading a Horse, 1905. Charcoal. 24.1 x 15.9 cm. Signed u/l. Ref.: Zervos, Vol. I, pl. 266, p. 118. *85.103.1. New York, N.Y. 17 Nov. '84. *Reward.*

115 PICASSO, Pablo (1881-1973). Tête de femme au chapeau, 1962. Colored crayon. 34.9 x 27.6 cm. Signed and dated 14.1.62.I in u/r. *85.103.4. New York, N.Y. 17 Nov. '84. *Reward.*

116 PICASSO, Pablo (1881-1973). Three Male Figures, One on Horseback, 1968. Engraving, aquatint. 17 x 20.5 cm. Signed Picasso l/r. Dated 16-5-68 I in u/r (mirror writing). Ref.: Bloch, no. 1572. *84.120.4. Amsterdam, Netherlands. 11 Jan. '84.

117 PICASSO, Pablo (1881-1973). Three Men and Three Women, 1968. Engraving, aquatint. 33.5 x 49.5 cm. Dated 1-6-68 I in u/r (mirror writing). Ref.: Bloch, no. 1614. *84.120.8. Amsterdam, Netherlands. 11 Jan. '84.



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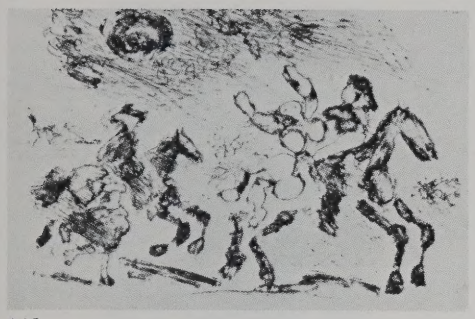

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118 PICASSO, Pablo (1881-1973). Two Galloping Horsemen, One Carrying a Nude Woman, 1968. Engraving, engraved with a needle. 25.5 x 33 cm. Signed Picasso l/r. Dated 23-5-68 I in u/r (mirror writing). Ref.: Bloch, no. 1585. *84.120.5. Amsterdam, Netherlands. 11 Jan. '84.

119 PICASSO, Pablo (1881-1973). Two Women in Profile, 1970. Engraving. 21 x 15 cm. Signed Picasso l/r. Dated samedi 4-4-70. in u/r (mirror writing). No. 2/50. Ref.: Bloch, no. 1881. *84.120.14. Amsterdam, Netherlands. 11 Jan. '84.

120 PICASSO, Pablo (1881-1973). Woman Seated on a Horse, 1968. Engraving. 29.5 x 51.5 cm. Signed Picasso l/r. Dated 22-3-68 in u/l (mirror writing). Ref.: Bloch, no. 1483. *84.120.1. Amsterdam, Netherlands. 11 Jan. '84.

121 PICASSO, Pablo (1881-1973). Untitled, 1968. Engraving. 22.5 x 29 cm. Signed Picasso l/r. Dated 13-6-68 IV in u/r (mirror writing). Ref.: Bloch, no. 1638. *84.120.9. Amsterdam, Netherlands. 11 Jan. '84.

122 PICASSO, Pablo (1881-1973). Untitled, 1968. Engraving, engraved with a needle. 20.5 x 15 cm. Signed Picasso l/r. Dated 23-6-68 II in u/l (mirror writing). Ref.: Bloch, no. 1662. *84.120.10. Amsterdam, Netherlands. 11 Jan. '84.

123 PICASSO, Pablo (1881-1973). Untitled, 1970. Engraving. 27.5 x 35 cm. Signed Picasso l/r. Dated 23-5-70 in l/r (mirror writing). Ref.: Bloch, no. 1910. *84.120.15. Amsterdam, Netherlands. 11 Jan. '84.

124 PICASSO, Pablo (1881-1973). Untitled, 1971. Engraving. 37 x 49.5 cm. Signed Picasso l/r. Dated 11-3-71 V in u/l (mirror writing). Ref.: Bloch, no. 1933. *84.120.17. Amsterdam, Netherlands. 11 Jan. '84.

125 PICASSO, Pablo (1881-1973). Woman Wearing a Hat, 1968. Engraving. 14 x 11 cm. Signed Picasso l/r. Dated 10-8-68 IV in u/r (mirror writing). No. 10/50. Ref.: Bloch, no. 1746. *84.120.12. Amsterdam, Netherlands. 11 Jan. '84.

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125

Swiss, 19th Century

126 CALAME, Alexandre (1810-64). River Lined by Trees. Pencil on brown cardboard with highlights in black ink. 60.5 x 76.7 cm. Signed l/r. *85.56. Geneva, Switzerland. 28 Mar. '84.

Swiss, 20th Century

127 KLEE, Paul (1879-1940). Laufendes kind, 1924. Pencil drawing. 25 x 28.5 cm. Signed Klee l/r. Inscribed 24 4/12 in l/r. Inscribed on mount: 1924.64. Laufendes kind. *85.103.2. New York, N.Y. 17 Nov. '84. *Reward.*

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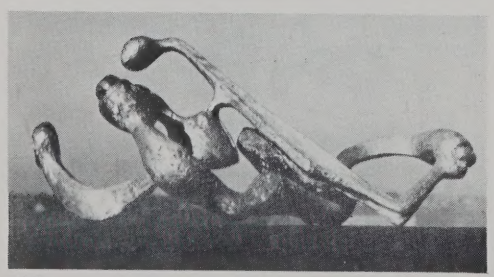


128

Sculpture

American, 20th Century

128 FERBER, Herbert (b. 1906). Act of Aggression. Lead. 15.2 x 38.1 x 12.7 cm. *85.41. New York, N.Y. Oct. '84.

129 JACKSON, Harry. Pony Express II, 1980. Painted bronze. 33 x 38.1 x 22.9 cm. No. 30 P/50. 85.34. Santa Monica, Ca. 11 Aug. '84.

130 MANAS, Jane (b. 1951). Untitled, c. 1979. Welded steel with black lacquer paint. 182.9 x 213.4 x 213.4 cm. Wt. approx. 272.2 kg. *85.51. Toronto, Ont. 4 Sep. '84.

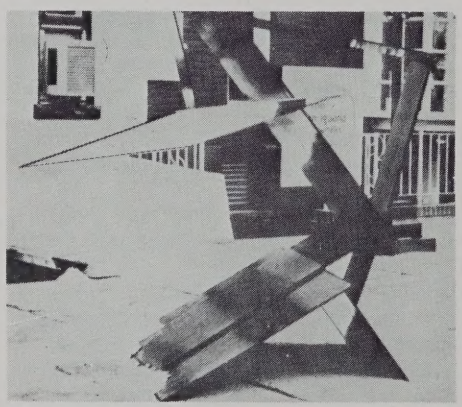
131 SHARP, John T. Cormorants. Cherry wood. 93 x 61 x 36 cm. *85.97. Mississauga, Ont. 15 Nov. '84.

English, 20th Century

132 CASSIDY, John. Bust of Peter Horrocks (1853-1909), 1910. Bronze. Approx. 45.7 x 45.7 cm. *85.80. London Bridge, England. 16 Oct. '84.

French, 15th Century

133 Unknown. Virgin and Child, called Notre Dame de la cherche. Alabaster. H. 83 cm. Classified Historical Monument 25 August 1981. *85.69. Saint-Brieuc, France. 18 Jul. '84.



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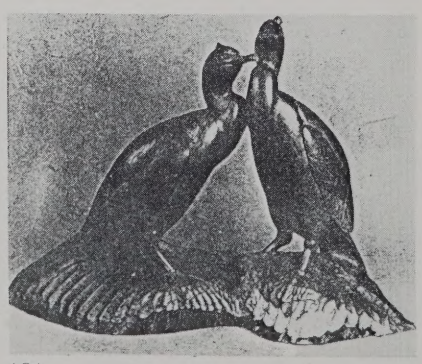

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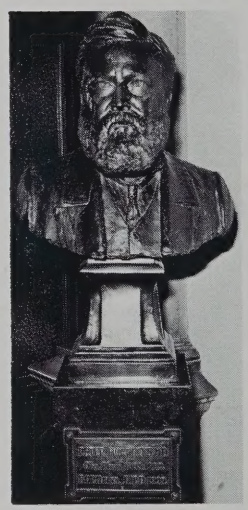

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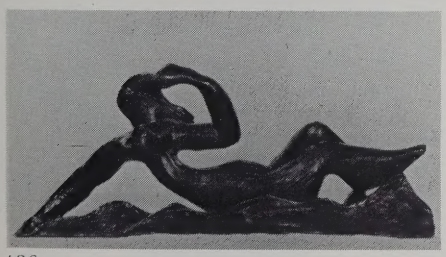

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137

French, 16th Century

134 Unknown. Mary Magdalen. Polychrome on wood. H. 30 cm. Classified Historical Monument, 6.8. 1881. *85.57. Marne, France. 1984.

French, 20th Century

135 BEAUCOUSIN, G. Seated Woman. Nickel. 120 x 100 cm. Signed on brass plate. *85.82. Paris, France. 9 Oct. '84.

136 LAURENS, Henri (1885-1954). L'ondine, 1932. Bronze. 17.8 x 45.7 x 10.2 cm. No. 4/6. *85.103.13. New York, N.Y. 17 Nov. '84. *Reward.*

German, 15th Century

137 Unknown. Madonna and Child, 1470. Polychrome on wood. Approx. H. 110 cm. Painted red, gold and flesh color. *85.63. Miltenberg, West Germany. 15 Dec. '83.

German, 16th Century

138 Unknown. St. Barbara. Wood. Holds palm frond and open book. *85.52. Münchengladbach, West Germany. 23 Dec. '83.

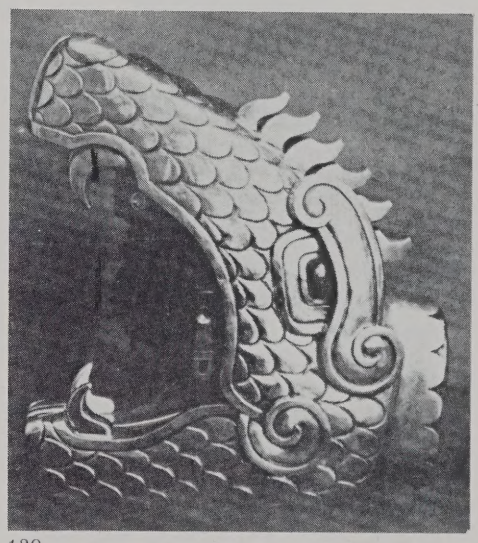
Mexican, 20th Century

139 TAPIA, Ezel. Quetzalcoatl: Feather Snake. Semi-precious stones and .925 silver, set on oval beveled obsidian panel. Within snake's mouth is the head of Quetzalcoatl in black opal. Head set with eight rectangular black opals. Earrings of 14 k yellow gold. Wt. of black opal is 8,000 carats. 34.6 x 31.5 cm. Signed. *85.105. Encino, Ca. 1984. *Reward.*

Spanish, 20th Century

140 DALI, Salvador (b. 1904). Gala Gradiva. Gold figure, silver base (24 k gold). Figure H. 24.1 cm., W. wing spread 24.8 cm., base 12.7 x 10.2 x 12.7 cm. Engraved on one wing No. 57. Woman turning into a butterfly. *85.27. Columbia, S.C. 1 Sep. '84.

138



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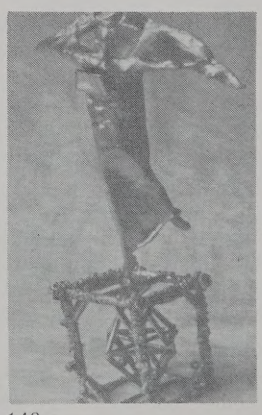


140

Ceramics, Pottery, Porcelain

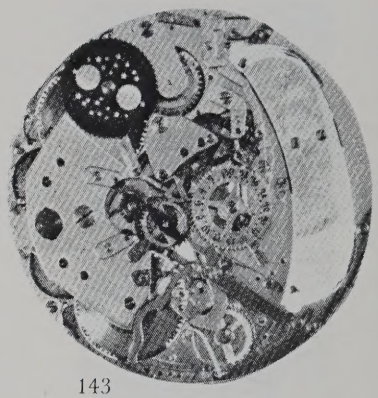
141 SÈVRES. Napoleon III Vases (pair). Porcelain, gilded bronze. H. 30 cm. Scenes of love on recto, flowers on verso, on blue background, framed in gilded foliage. Top of gilded bronze acanthus, open-work and chiseled. Lid in blue. *85.83.7-8. Lyons, France. 21 Aug. '84.

Clocks, Timepieces, Watches

142 BREGUET. Paris. Equation Watch, 1819. Case: gold, engine-turned. Diam. 5.8 cm. No. I. Dial: white enamel with subsidiary dial for seconds, sectors for the date of the month and the equation of time, aperture above for the month, gold hands, blue steel center, seconds hand marking whole seconds, stopped and started by lever in the band of the case, signed Breguet. Movement: spring detend chronometer escapement, three-armed compensation balance with parachute suspension helical steel spring with terminal curve free-sprung, fusee and chain; the equation cam and circle of the month rotate together on rollers at the edge of the movement; the follower for the equation sector rides on the inner edge of the cam; hand and equation setting at the edge of the movement. The new post-Revolution series started with this watch in 1794 but the watch was not sold until 1819. *85.95.2. Jerusalem, Israel. 15 Apr. '83.

143 BREGUET. Paris. Half-quarter Repeating Perpétuelle, 1834. Case: gold, engine-turned. Diam. 5.5 cm. Dial signed Breguet No. 5050. Case: repeating slide in the band. Dial: silver, engine-turned, eccentric chapter ring with Roman numerals, subsidiary dial for seconds, aperture for the age and phase of the moon and the date of the month, sector for the state of winding and sector for the regulator. Movement: lever escapement, compensation balance with parachute suspension, spiral spring with terminal curve and regulator, two going barrels wound by a platinum weight, repeating sounded by a single hammer on a wire gong. Watches of this type represent the final development of the repeating perpétuelle watch in which the winding weight is recessed into the watch plate to reduce the overall thickness and produce a thinner watch. *85.95.6. Jerusalem, Israel. 15 Apr. '83.

141



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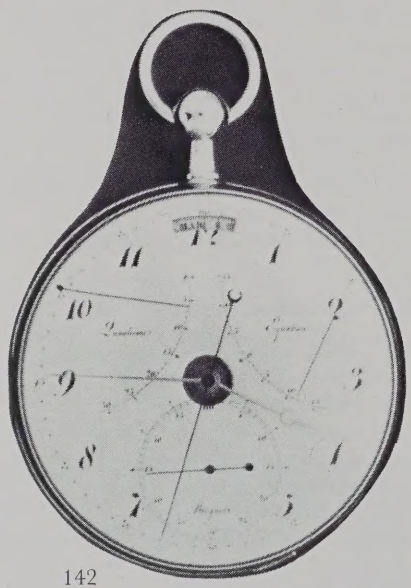

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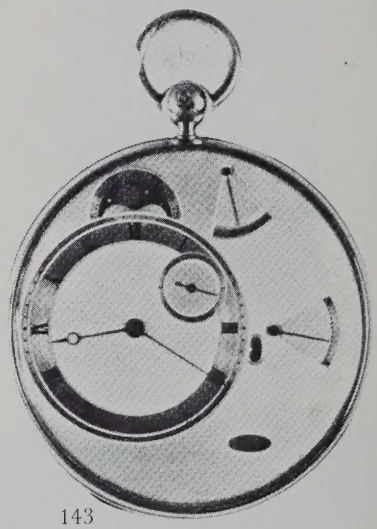

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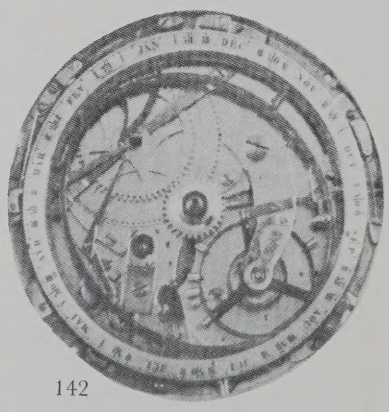

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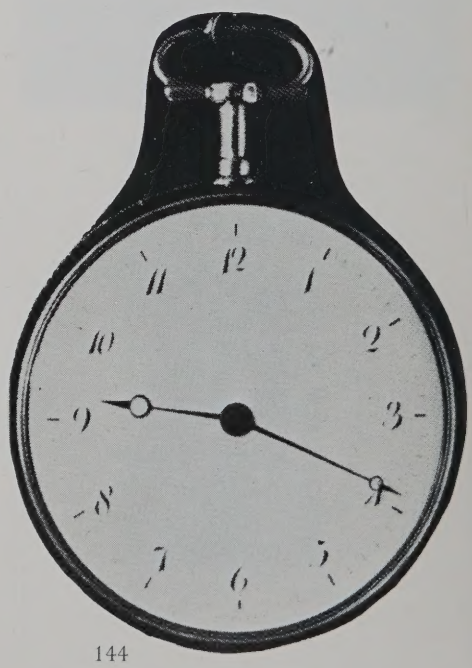

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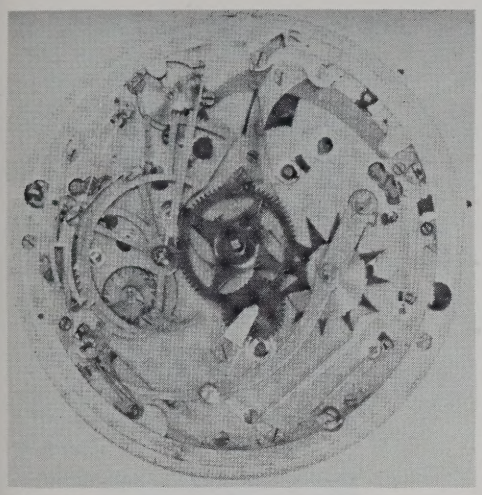
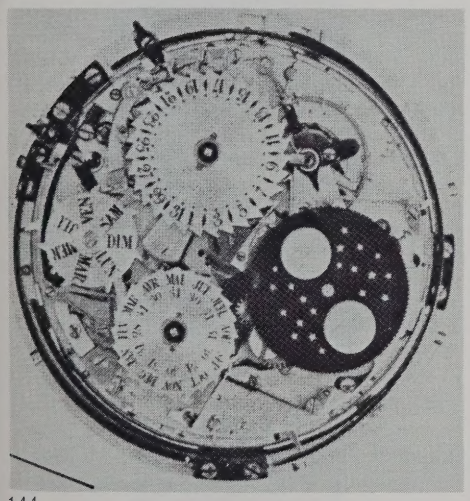


144

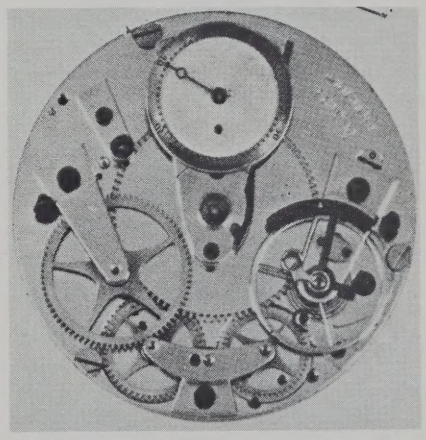
144 BREGUET. Paris. Minute Repeating Clock-Watch, 1804. Case: gold, with fluted band and crystal back cover, piston pendant for the repeating. Diam. 5.6 cm. No. 1256. Dial: white enamel with Arabic numerals, secret signature and signed Breguet below, the reverse with silver engine-turned dial with apertures for the day of the week, date of the month, the month and the age and phase of the moon, sector for the regulator, apertures for winding and setting. Movement: lever escapement, compensation balance with parachute suspension, spiral spring with regulator, the minute repeating and sonnerie sounded on five wire gongs, levers at the edge of the movement for chime, silent, grande and petite sonnerie. *85.95.3. Jerusalem, Israel. 15 Apr. '83.

145



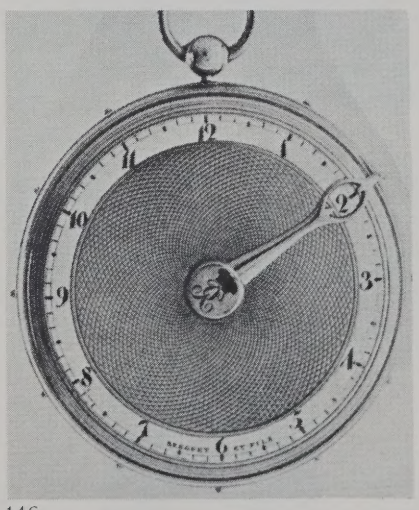
144

145 BREGUET. Paris. Montre à tact, 1807. Case: gold, with gray translucent enamel. Diam. 4.3 cm. Case signed: Breguet No. 2070. Case: gray translucent enamel over engraved map of Württemberg, the reverse with gray translucent enamel over engine-turning and engraved monogram with coronet contained by sea-serpents, applied gold arrow, pearl touch pieces. The front cover, with secret portrait compartment inside, opens to reveal eccentric silver engine-turned setting dial, apertures for the winding, hand setting and regulation. Movement: ruby cylinder escapement, plain balance with parachute suspension, spiral spring with regulator. *85.95.4. Jerusalem, Israel. 15 Apr. '83.



146

146 BREGUET. Paris. Montre à tact, 1820. Case: gold, engine-turned. Diam. 4.9 cm. No. 3496. Case: with touch pieces in the band and revolvable tact hand, the back cover with white enamel chapter ring, Arabic numerals, aperture in the front cover revealing a silver engine-turned setting dial with single blued steel hand, signed Breguet et Fils. Movement: ruby cylinder escapement, plain gold balance wheel with parachute suspension, spiral spring with regulator. *85.95.5. Jerusalem, Israel. 15 Apr. '83.



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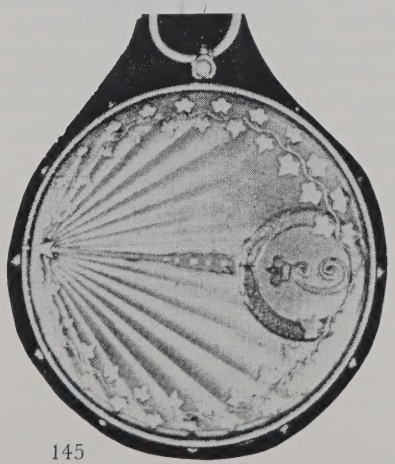

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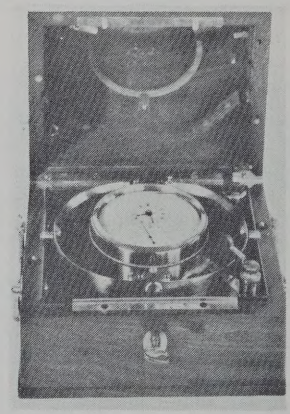
147 BREGUET. Paris. Perpétuelle Marie Antoinette, 1783, completed late 1820s. Case: gold with rock crystal covers back and front. Dial: rock crystal with Roman numerals, alternative dial of white enamel with Arabic numerals. Diam. 6 cm. Dial signed Breguet et Fils. No. 160. Subsidiary dial for seconds containing day of the week, blued steel hands with jumping hour hand, sectors at left for equation of time and state of winding, sectors at right for date of the month and thermometer scale, signed Breguet. Movement: plates, bridges and wheels of gold, equal lift and locking lever escapement with sapphire pallets and roller, compensation balance with recessed screws and parachute suspension, gold helical spring with terminal curves free-sprung, minute repeating on a gong, hours and quarters à toc, perpetual calendar corrected for leap year, equation of time, seconds hand marking whole seconds, bi-metallic thermometer, two going barrels with provision for locking the platinum winding weight when fully wound, levers at the edge of the dial for arresting the balance, arresting the seconds, setting the month and date regulating the speed of the repeating train and locking the winding weight, all friction surfaces jewelled in sapphire, winding weight and buffer spring rollers of sapphire, platinum winding weight supported in sapphire bearings with parachute suspension. *85.95.1. Jerusalem, Israel. 15 Apr. '83.

148 BREGUET. Repeating Grande Sonnerie Carriage Clock, c. 1819. Case: gilt metal. H. 15.5 cm. No. 3135. Case: gilt metal, in the Empire style with fluted columns and stylized foliate decoration, glazed on all sides with oval glazed panel at the top, repeating button and alarm winding button at the top. Dial: silver, engine-turned, with Roman numerals, aperture for the age and phase of the moon, blued steel hands, polished steel alarm hand, gilt metal dial panel with apertures for the day of the week, the date of the month, levers above for grande and petite sonnerie, strike and silent, signed Breguet et Fils. Movement: double lift Robin escapement, compensation balance with recessed screws, spiral spring with terminal curve and regulator, tandem barrel with single spring for both striking and going trains, the striking sounding on a bell in the base of the case. *85.95.8. Jerusalem, Israel. 15 Apr. '83.

148



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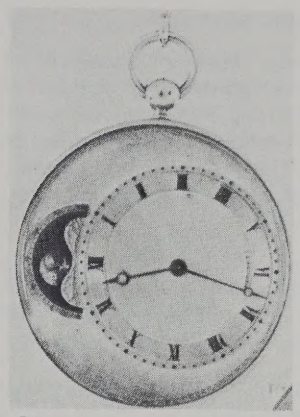
149 BREGUET NEVEU & CIE. Paris. Marine Chronometer, c. 1835. Case: lacquered brass, mahogany carrying case. Dial: silvered metal. Diam. 8.7 cm. No. 4871. Case: with observation panel in the lid. Dial: subsidiary dials for mean time and seconds below, blued steel hands, signed Breguet Neveu & Cie. Movement: spring-detent chronometer escapement with compensated balance wheel, helical spring free-sprung, two mainspring barrels. *85.95.9. Jerusalem, Israel. 15 Apr. '83.

150 Louis XV Clock, late 19th c. Brass decor. H. 52 cm. Veneer similar to tortoiseshell. *85.78.13. Krefeld, West Germany. 25 Nov. '84.

151 RABI (clock) and BREGUET (watch). Sympathique Clock, c. 1812. Case of clock: gilt metal. Dial of clock: silver, engine-turned. Case of watch: gold, engine-turned. Dial of watch: silver, engine-turned. H. clock 25 cm., Diam. watch 4.5 cm. No. 5. Clock case: Empire style with fluted columns and stylized foliate decoration, glazed on all sides with a glass panel at the top. Clock dial: with Roman numerals, sector for the state of winding, subsidiary dial for seconds above, gilt metal dial panel with apertures for the day of the week, the date of the month and the month, blue steel hands, the reverse with silver engine-turned dial with Arabic numerals for the 24-hour period. Movement: half-hourly remontoir, chronometer escapement with compensated balance with helical spring free-sprung and parachute suspension, alarm mechanism set by square at bottom left of dial plate, indicated by center steel hand and sounded on a gong, hour and half-hour by striking by a single hammer on a bell. Watch dial: with eccentric chapter ring with Roman numerals, aperture above for the age and phase of the moon, signed Breguet. Watch movement: ruby cylinder escapement, plain balance with parachute suspension, zeroing mechanism for minute hand and rocking lever winding mechanism operated by the clock. When placed in the cradle of the clock, as illustrated, the watch will be wound a small amount at each half-hourly release of the remontoir and the hands set to time at each half-hour by the striking mechanism of the clock. If the watch is placed in the cradle at night it will be fully wound and set to time and ready again for use the following morning. For travelling, the cradle, with or without the watch, can be folded flat at the top of the clock. *85.95.7. Jerusalem, Israel. 15 Apr. '83.



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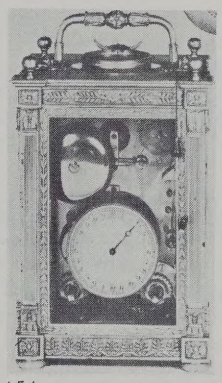

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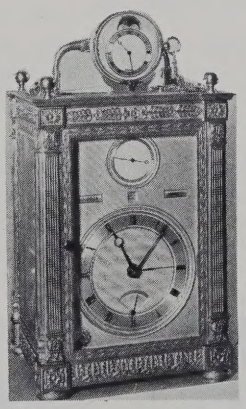
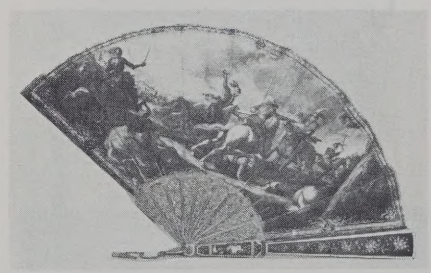


151

152 Switzerland. Musical Fan with Inset Watch, c. 1820. Fan: gold, with pearl-set translucent red enamel panels over the handles. 21.5 x 25 cm. Fan: chicken skin leaf with a battle scene painted on the front and a floral pattern on the back spreading over openwork gold sticks. One handle opens to reveal a watch; the other contains a box with a lever to release the music produced by a pinned-barrel mechanism covered by a blue enamel panel painted with a floral and fruit design. Watch: Set into panel of blue enamel with gold floral design, enamel dial and subsidiary seconds dial, flanking exposed diamond-studded balance wheel. *85.95.11. Jerusalem, Israel. 15 Apr. '83.

153 Switzerland. Self-Winding Center Seconds Watch, c. 1780. Case: gold with engraved decoration. Dial: white enamel. Diam. 4.7 cm. Dial: with subsidiary dial for hours and minutes, sector above for the regulator, outer circle with Arabic numerals for the center seconds hand. Movement: lever escapement, plain balance with spiral spring and regulator, the movement wound by a circular lead weight constrained by buffer springs and automatically locked when the mainspring is fully wound. *85.95.10. Jerusalem, Israel. 15 Apr. '83.



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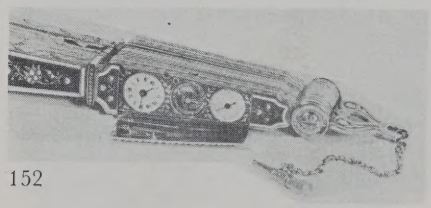

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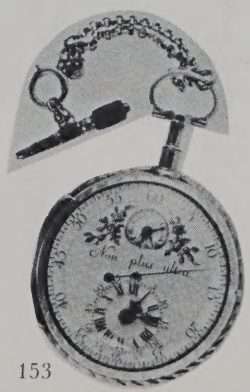

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Furniture, Accessories

154 French. Regency Commode. Oak with marble top. Marble beige, rose and white. 100 x 110 x 60 cm. Three rows of drawers (two large drawers on bottom, two small drawers above). Handles and locks in bronze. *85.84.2. Ecublens, West Germany. 23 Oct. '84.

155 Louis XIII Table. Black oak. Approx. 190 x 120 x 40 cm. One drawer. Four legs are twisted in single transversal twist. *85.84.4. Ecublens, West Germany. 23 Oct. '84.

156 Louis XV Console. Polychrome on wood. Without its marble top. *85.98.7. Paris, France. 25 Jan. '83.

157 Louis XV Desk. Walnut, copper key holes and caster sockets. *85.64.1. Strasbourg, France. 2 Mar. '84

158 Louis XV Desk. Walnut, brass key holes and locks. *85.64.2. Strasbourg, France. 2 Mar. '84.

159 NOGARET, Att. to. Chairs (six). Walnut. Four armchairs and two chairs. Flowers and leaf patterns on chair moldings and tapestry. *85.83.1-6. Lyons, France. 21 Aug. '84.

160 Small Commode, Louis XV-Louis XVI. Two drawers. Trophy inlaid in central oval on drawers. Without its marble top. *85.98.3. Paris, France. 25 Jan. '83.

161 TOPINO. Louis XVI Table. Inlaid with rosewood. Vases of flowers inlaid on top, playing cards on bottom. *85.98.2. Paris, France. 25 Jan. '83.

162 Vaudois Armoire. Walnut. Approx. 190 x 120 x 40 cm. Two doors, with a star on upper panel. *85.84.3. Ecublens, West Germany. 23 Oct. '84.

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165

Glass

163 GALLÉ, Emile (1846-1904). Calla Lily Vase. Glass. H. 36.2 cm. Signed. Double overlay mold---brown calla lily vase, with waisted neck and flaring rim. Blue cameo signature. *85.102. Beverly Hills, Ca. 9 Sep. '84.

164 Stained Glass Windows (three), c. 1850. *85.50.1. 137 x 69 x 1.3 cm. 85.50.2. 31 x 69 x 1.3 cm. 85.50.3. 31 x 140 x 1.3 cm. Toronto, Ont. 10 Mar. '84.

Liturgical Objects

165 Reliquary. Wood. H. 21 cm. Classified Historic Monument 19 Sep. 1972. *85.65. Viverols, France. 16 Aug. '84.

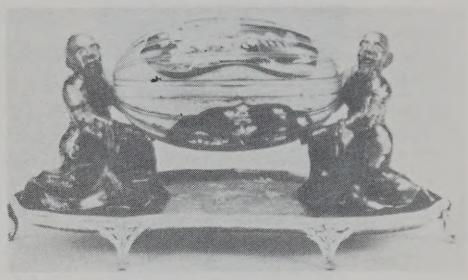
Objects of Art

166 Box in the Shape of a Gourd. Japanese black and gold lacquer, base of gilded bronze with gold rim. *85.68.1. Monte Carlo, Monaco. 24 Jun. '84.

167 Paper knife. Gold, diamonds, rubies. Blade in form of a feather. *85.68.2. Monte Carlo, Monaco. 24 Jun. '84.

168 Plate Representing Christ on the Cross with Virgin and St. John. Wood. Approx. Diam. 80 cm. Frame of dark wood, bottom of ocher. Inscription below crucifixion. Green border surrounding crucifixion scene, then band of ocher triangles. *85.84.1. Ecublens, West Germany. 23 Oct. '84.

169 Tea Caddy and Spoon, 19th c. Mother of pearl. *85.32. East Yorkshire, England. 21 Sep. '84.



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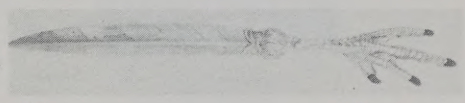

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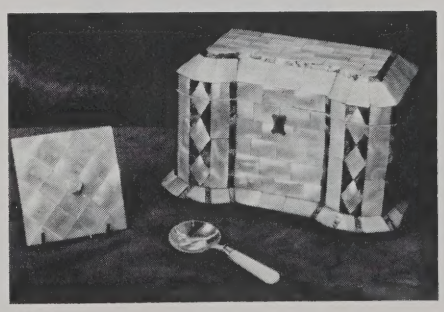

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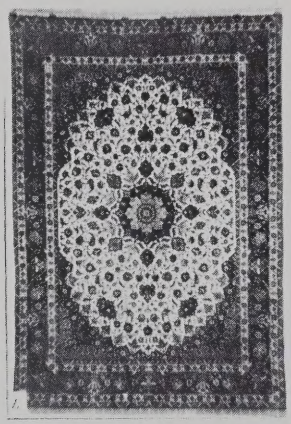

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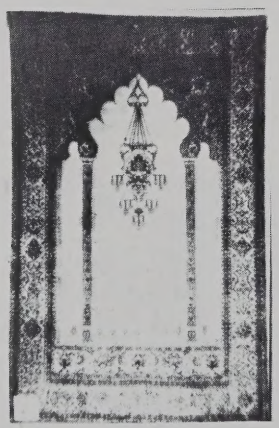

172

Rugs, Carpets

170 Kilim (Turkey). Carpet or Wall Hanging. Flat weave. 183 x 122 cm. *85.72. Huntington, N.Y. 11 Dec. '84.

171 SERAFIAN. Isfahan (Iran). Carpet, c. 1930. 378.7 x 254 cm. Inscriptions in English (two times) and Iranian (three times) indicating it was made in Isfahan, by the master weaver Serafian. 1,200 knots per square inch. Blue and rust central medallion on ivory field, filled with stylized flowers and leaves, the whole surrounded by a rust and ivory border. *85.46.1. San Francisco, Ca. Oct. '84.

172 Rashte Zaden Ghon (Iran). Carpet, c. 1940. Silk. 216 x 134.7 cm. Ivory mirhad with two columns and hanging light against ivory background. Border filled with stylized cartouches in turquoise, bronze and gold. *85.46.2. San Francisco, Ca. Oct. '84.

Silver

173 Central European, probably East German. Spice Tower, mid 19th c. Silver. H. 17.8 cm. Solid circular mid-section stamped with grapevines, set on a stem with fluted knop and base, the pull-off lid in the form of a spire with spherical knop, pennant now lacking. 85.39.2. New York, N.Y. 12 Dec. '84.

174 German. Spice Tower, 1920s. Silver. H. 18 cm. In the form of a brick-work tower with two smaller towers on each side surmounted by two pennants set on a baluster stem over a domed circular base with crimped rim. *85.39.3. New York, N.Y. 12 Dec. '84.

175 GOLDMAN, M.I. Warsaw, Poland. Spice Tower, 1865. Silver. H. 20.2 cm. Marked on base, door and pennant. Quadrangular spice section composed of filigree, set on a knopped stem and square base, enriched with bands of engine-turning, surmounted by a spire, spherical knop and pennant. *85.39.4. New York, N.Y. 12 Dec. '84.

176 SZTERN, M. Warsaw, Poland. Spice Tower, 1874. Silver. H. 25.5 cm. Skirted, baluster stem set on a square base, the solid square spice section with incurved sides, cast with foliage, hung with bells and surmounted by beasts and bell tower, all below a spire with four eagle mounts, spherical knop and pennant. *85.39.1. New York, N.Y. 12 Dec. '84.

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176

Tapestries, Textiles

177 Brussels Workshop. Scene from the Life of Alexander, 18th c. 285 x 235 cm. *85.67.1. Plessis Brion, France. 6 Sep. '84.

178 Flanders Workshop. Solomon and the Queen of Sheba. 16th c. Approx. 400 x 450 cm. *85.66.1. Paris, France. 6 Jul. '84.

179 Flemish. Coronation of Charles VII, 18th c. 324 x 290 cm. *85.67.2. Plessis Brion, France. 6 Sep. '84.

180 Landscape with Foliage, 17th c. 300 x 217 cm. Classified Historic Monument, 15 Sep. 1894. *85.91. Troyes, France. 26 Aug. '83.

181 MARTIN-REYNBOUTS, Brussels Workshop. Mythological Embarkation Scene, 16th c. Approx. 300 x 500 cm. Signed. *85.66.2. Paris, France. 6 Jul. '84.

182 Portion of a Tapestry, 16th c. 178 x 147 cm. Taken from an Italian painting. *85.67.3. Plessis Brion, France. 6 Sep. '84.

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Greek

183 Statue of a Draped Female, Roman copy of a 3rd c. B.C. Greek original. Marble. H. 115 cm. Wears sleeveless chiton over himation. Holds patera in left hand. *85.90.9. Rome, Italy. 7 Nov. '83.

184 Statue of Draped Female Wearing Peplus, Roman copy of 5th c. B.C. Greek original. Marble. Head missing. Lower part of statue and right arm restored in a different marble. *85.90.8. Rome, Italy. 7 Nov. '83.

183

184

Roman

185 Fragments of a Statue. Marble. 83 x 40 cm. Head separated from the body, and is divided into three fragments. *85.90.12. Rome, Italy. 7 Nov. '83.

186 Head with Garland of Flowers, 1st c. A.D. Marble. H. 115 cm. Removed from a statue. *85.90.1. Rome, Italy. 7 Nov. '83.

187 Sarcophagus Fragment of a Pastoral Scene, 3rd c. Marble. *85.90.7. Rome, Italy. 7 Nov. '83.

188 Sarcophagus Fragment of a Winged Eros, 3rd c. Marble. *85.90.6. Rome, Italy. 7 Nov. '83.

189 Statue of a Draped Female, 1st c. B.C.-1st c. A.D. Marble. Approx. H. 115 cm. Diam. base 36 cm. Head and right arm missing, and diagonal fracture above the knees. Stands on oval base. *85.90.2. Rome, Italy. 7 Nov. '83.

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African

190 Chiwara (Antelope Headdress). Bambara wood. Female with stylized baby on forehead, some red pigment on head. Head swivels on neck, with two metal pins on either side. 85.25. New York, N.Y. 9 Nov. '84.

191 Vili-Kongo Female Figure, 17th-18th c. Ivory, yellow ocher color. Approx. H. 15.2 cm. Hands tied in back, arms strongly detached from an arched back, figure cut or sawed below groin. Left cheek incised with four or five lines. 85.70. New York, N.Y. 6 Dec. '84.

Oriental Art

Indian

192 Mughal. Reign of Aurangzab or later. Handle for Dagger in Form of Lion's Head, 1650-1700. Pale celadon jade, ruby eyes in gold settings. L. 12 cm. Ex coll. F.P.M. Schiller. *85.87. Bristol, England. 29 Jun. '84.

Japanese

193 Satsuma Vase, c. 1800. *85.23.1. Colorado Springs, Co. 24 Mar. '84.

193

Miscellaneous

Arms and Armor

194 North Italian. Snaphaunce Gun, late 17th c. and later. L. 69 cm. Ribbed barrel, reduced in length and now mounted with blunderbuss muzzle, the lock with engraved decoration, the walnut stock now hinged, and carved with the head of a sea serpent, the buttplate bearing the date 1(6)44. *85.24. New York, N.Y. 23 Nov. '84.

195 Swiss. Dagger Sheath, 2nd half of 16th c. Brass. Brass mounted by welding. Lateral bands stretched and shaped in a fine groove. Recto with relief decoration depicting the death of Virginia. From right to left: Decem vir Appius Claudius Crassus, who lusted for Virginia, the daughter of the centurion Virginius, Virginia is stabbed by her father. To the left, a group of warriors in battle. *85.81. Lucerne, Switzerland. 2 Nov. '84.

194

195

Book, Documents, Manuscripts

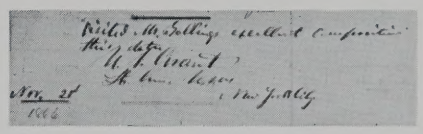
196 General Ulysses S. Grant. Note, Nov. 21, 1866. Ink on paper. 5.9 x 21.4 cm. Note: Visited Mr. Ballings excellent composition this date. U.S. Grant. New York City. Nov. 21st 1866. [At right in pencil:] by Gen'l Hillger [or Hillyer]. *85.104.2. Washington, D.C. 31 Dec. '84.

197 George Armstrong Custer. Note, March 29, 1866. Ink on paper. 11.1 x 21.3 cm. Note: 1866 March 29. I cannot find terms sufficiently strong to express my admiration for Mr. Balling's War Picture. The likenesses are accurate and lifelike, the positions well chosen. Certainly nothing of this kind has been produced which compares with it in excellance. G A Custer. USA. Of the "Black Hill Expedition"_____. *85.104.4. Washington, D.C. 31 Dec. '84.

198 George G. Meade. Note, Nov. 16, 1866. Ink on paper. 5.9 x 21.4 cm. Note: I have seen & admired Mr. Ballings excellent picture. Nov. 16/66. Geo. G. Meade [illegible]. *85.104.3. Washington, D.C. 31 Dec. '84.

199 Manuscript. Black ink on yellow-green paper. 16 x 28 cm. Inv. No. 498. *85.60. Tabriz, Iran. 9 Jun. '82.

200 President Abraham Lincoln. Army Pass, Sep. 23, 1864. Ink on paper. 6.4 x 7.9 cm. Note: Allow the bearer, Mr. H. Balling to pass to Gen. Grant, to whom he is hereby introduced. A. Lincoln. Sep. 23, 1864. *85.104.1. Washington, D.C. 31 Dec. '84.



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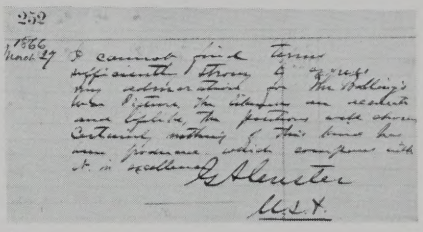

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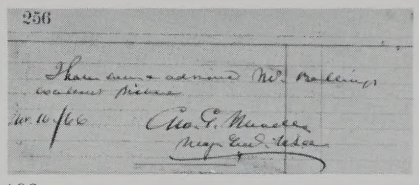

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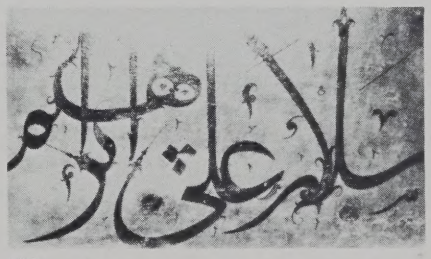

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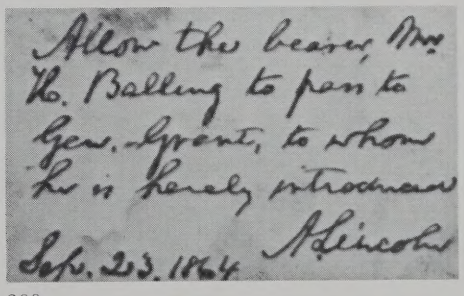

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